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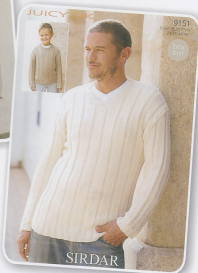


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A good idea begins with a good yarn

YARN

Issue 16/December 2009

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Whilst in New Zealand covering the Feltmakers
Convergence for Felt Magazine, we were lucky enough
to secure seats at WOW (the Montana World of
WearableArt™ Awards Show). The costumes and stage
performances were spectacular, as were the objects of art scattered
around the foyer (including these knit works). For information see www.worldofwearableart.com

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Ashford and Etc yarns for supplying the materials used in the Summer Spindling article.

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editors' notes

the girls!



Michelle



Kylie

Summer is a great time of year to sharpen your existing skills and learn some new ones. The NSW Handspinners & Weavers Guild runs a variety of summer classes, while Gramplans Texture runs workshops and Sturt Summer School has a vibrant range of courses, from printmaking to making a mark on the floor with rug weaving (by Melanie Olde)!

Summer is also synonymous with sock knitting. *The Magic Toe Up Cast On Method* is wonderful for creating an invisible cast on, and it works just as well for handbags as it does for socks. It requires a bit of brain space initially, but after a few stitches, you'll have the method all figured out. Wendy uses this method in her *Light and Lacy Knee Highs*, which we think are divine. Ms Gusset gives us an insight into what it was like being at Socksummit, so if you are a sock addict, I'm sure there's something in this issue for you to sink your feet/needles/brain cells into.

It is sad to see the International Year of Natural Fibres come to a close. It seems to have helped bring attention to natural versus synthetic fibres; what can be made with them; how best to utilise their properties and who grows and processes them for our ultimate end use. In this issue we take a look at plant fibres and their regenerated cellulose counterparts, including an article by Michelle Snowdon, who takes some of these fibres for a test drive. If you are looking for a new addition, why not grab a drop spindle and give it a *whorl*? Michelle covers the basics and shares her discoveries. If you are totally new to spindle spinning there are many books that cover this interesting topic, as well as articles in Yarn Magazine Back Issues 6 & 8.

If you take a look in the Reviews section, the Ewe Beaut Sampler Packs may be just what you need to kick start the silly season. They contain a selection of yarns and fibres, of different weights, colours and fibre types to try. It is a bit like Christmas when they arrive on your doorstep, as you are never really sure what to expect.

We took a lot of time selecting the patterns for this issue, so we hope you like them as much as we do. The designers put a lot of thought into the details, and it shows.

Wishing you all a happy 2010.

—Michelle & Kylie

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Originality

I'm so excited when YARN arrives. I feel as though I'm among friends as I read.

My Mum was self-taught with sewing, knitting and crochet in the isolation of farm life. She passed on her knowledge to me and I love creating superb garments of excellence and originality. Only, I long to share and laugh...

These magazines fill a huge gap in my life. Thank you to all who contribute.

Mary Wheaton, NT

Ed's Note—You moved us Mary. If you ever want to have a chat, call us and we'll call you right back so you don't get hit with the STD charges. We may not be there with you "in person" but after reading your letter you'll always be with us in our hearts.

Guerilla Knitting

In response to your Editor's Prize topic for this issue, here are my thoughts on Guerilla Knitting...

Guerilla Knitting is Art. It takes knitting to an entirely new level, beyond that of the physical 'project'. This does require the use of materials which are likely not to last long. But this is common with a lot of art, and that's where guerilla knitting lays—within the realms of 'art'.

Art is not about artists forcing people to appreciate art, much as knitting should not be about forcing people to recognise the value of knitting. Guerilla Knitting isn't about making people pick up sticks themselves, or forcing them to suddenly appreciate what I'm sure many or all knitters find is an underappreciated craft. It is about self-expression.

Christo didn't set up thousands of umbrellas or wrap buildings in plastic to make people suddenly want to go into art galleries, pick up a paintbrush or realise the deep and significant talents of artists. He did these things as a form of expression, as a way of interpreting the world around him within an entirely subjective context. Christo himself said, "I think it takes much

greater courage to create things to be gone than to create things that will remain".

Art requires the use of materials. Some art is made to last centuries—other art is transitory in nature. Is the use of materials/resources in Da Vinci's 'La Joconde' (The Mona Lisa) more 'worthy' than the use of materials in Christo's wrapping of the Reichstag? Based on that, are the use of materials in a knitted sweater or blanket more worthy than the materials used in a guerilla knitting project? This answer will be different for each person who contemplates the question.

Art is completely subjective, and so each person's experiences with art are going to be incredibly different, and personal. Many people argue the point of various art forms, often maintaining the point that abstract art in particular serves no purpose and is therefore a waste. This is an opinion, not stated fact. I feel it is the same with guerilla knitting. To create a piece of art that is purely transitory, something that will go on existing only with the people who saw it and witnessed it, is a magical thing. As with all artists, guerilla knitters are creating an experience for people. And I think that to accomplish this with sticks and string is quite an achievement.

I hope this is considered suitable for publication!

Jennifer Murko

Ed's Note—You are the winner of our Editor's Prize for this edition, where we asked for comments on Guerilla Knitting. Congratulations. Your spindles and wool tops will be with you just in time for some summer spindling fun.

You could WIN

For the next issue we would love to hear about your sock secrets (and we all have some). The winner will receive an assortment of Ashford Mackenzie 4ply wool for their troubles.



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Alice Starmore's Book of Fair Isle Knitting

Alice Starmore (Dover Publications)
ISBN:0486472183/RRP\$53.99



Starmore's junkies rejoice! No more staying up all hours on the internet furtively bidding on overpriced out-of-print books. No more begging your great Aunt Mildred for her dog eared copy. No more waiting months for the only musty smelling tome in one of the libraries around you.

Sally forth and enjoy yourselves fair isle knitters, as your time has come to have your own copy of a piece of history that will guarantee that you'll pretty much know everything you've ever wanted to know about fair isle. The history of fair isle, use of colour and colour combinations, charted designs, steeking, design and techniques are all covered, giving the knitter a

thorough grounding.

The non traditionalist may well be lamenting a lack of skull and crossbone designs, but after learning the rules with Alice's book, you're well placed to break them.

—kylie gusset

Designing A Knitwear Collection: from Inspiration to Finished Garments

Lisa Donofrio-Ferrezza & Marilyn Hefferen (Fairchild Publications)
ISBN:1563674920/RRP \$160

Designing a Knitwear Collection is basically a course in a book—so if you've been hankering to learn a b o u t design and thought



you never had the time/money/ability to do so, grab yourself a copy.

If you want entry into such a course, this book is a great introduction. Donofrio-Ferrezza is an instructor at New York's Fashion Institute of Technology and the projects here are of university standard.

What you'll learn about is the history of knitwear, well known knitwear designers, methods of knitting, yarn basics, garment design, computer aided design process, specification

sheets, putting together and presenting a portfolio, knitwear illustration, and getting you and your work together for an interview.

The major downside to books like these is that they can date fast. Today's hip knitwear designer is tomorrow's embarrassing fad, and knitwear technology changes at a rapid pace. The main fundamentals are here though, so it's a great investment if *design* is in your future.

—kylie gusset

Knitted Socks East and West

Judy Sumner (Stewart, Tabori & Chang/Thames & Hudson)
ISBN9781584797999/RRP\$39.95

Each sock in this book is named after something Japanese—either a salutation, city, item or activity of cultural significance. The introduction to each pattern then explains where the term/name came from, and what it means. This connects you to the author and the project.

If you are keen to add a few new stitches to your repertoire, you will love the stitches in here. Four uniquely Japanese stitches have been translated and illustrated for you, with reference to which patterns you will find them in. Quite a few of the patterns feature lace, twisted stitches, yarnovers and lifted stitches.

As well as traditionally shaped/sized socks, you will find knee highs, leg warmers with and without stirrups, pedicure (toe less) socks and obi socks (heel less and toe less, with a stirrup), for a total of 30 patterns and hours of entertainment. Beautiful, detailed photography and a lovely Introduction chapter make this book a "must have" for both sock lovers and stitch pattern collectors.

—Mae Eastman



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Knitted Toy Tales: Irresistible characters for all ages

Laura Long
(David & Charles/Capricorn Link)
ISBN9780715331729/RRP\$34.99

What a gorgeous gift this book would make! Each character has a story to tell, with photography that is guaranteed to bring a smile to your face, and have you racing for your needles. The detail and thought given to each character



sets this book apart from others in the same genre—the seriously cute pig tales and the bulging frog eyes being two examples.

Projects are rated, and techniques well-explained, making the projects suitable for a wide range of knitters. Yarns used are all readily available (such as Sirdar, Rowan, Patons), but as the author says "Don't worry if the tension is not exact—it doesn't matter if the piggies are a little bigger or smaller than shown".

There are 14 characters to choose from, with some having a range of sizes, including Nesting Babushka's, three bears, an owl and a pussycat, a penguin, Polly Dolly (with instructions for her clothes and shoes), an elephant, mice, birds...and you can imagine all the mischief they would get up to, playing together, and having a great old time.

—Michelle Moriarty

Reversible Knitting 50 Brand-New Groundbreaking Stitch Patterns

Lynne Barr (Stewart, Tabori & Chang)
ISBN9781584798057/RRP\$55.95

Lynne Barr has created a stitch collection like no other. This collection certainly challenged my view of knitting as a traditional art form. Fabrics manipulated in many ways such



as puckering, directional changes and elongated stitches. Some stitches are much too intriguing to just look at—they must be tried out to be understood. The results are fantastic and could lead to gratuitous swatching, even in knitters who never swatch!

Stitch patterns are collected under six headings: Faux Crochet, Rows Within Rows, Openwork, Divide and Combine, Picked Up and Double Knit. Each of the 50 stitches is well illustrated and when the two sides are quite different, both sides are clearly shown.

Double Knitting is a favourite technique of mine—fascinating to work and so classy to wear with its reversibility. The chapter on double knitting provides graphs for various patterns as well as showing how to create graphs for your own designs.

To complete this book, there are 20+ projects from some top designers including Debbie New and Norah Gaughin. Not your average garments—these are playful and unusual designs exploiting the ideas behind reversible knitting. Many can be worn in two ways, or in the case of scarves, look great regardless of which side is showing.

This collection is a valuable source of inspiration. I have already put in an order for my personal reference library. A book to dip into, refer back to and generally enjoy.

—Wendy Knight

One More Skein 30 Quick Projects to Knit

Leigh Radford (Stewart, Tabori & Chang)
ISBN9781584798026/RRP\$35

If instant gratification is your thing, you'll enjoy this book, as a lot of the projects feature worsted and even chunky weight yarns. The usual suspects are included: scarves, caps, jewellery, cowls, mitts, bags,



Recommended Reading

To round off the International Year of Natural Fibres we have made a list of recently printed books that feature only natural fibres, and regenerated cellulose fibres:

- **AwareKits** by Vickie Howell & Adrienne Armstrong (Lark Books) ISBN9781600594694 RRP\$34.99
- **Alt Fiber** by Shannon Okey (10 Speed Press) ISBN9781580089159 RRP\$29.95
- **Natural Kits for babies & toddlers** (Guild of Master Craftsmen Publications) ISBN9781861085597 RRP\$34.99
- **No Sheep For You** by Amy Singer (Interweave Press) ISBN9781596680128 RRP\$39.99
- **Eco Colour** botanical dyes for beautiful textiles by India Flint (Murdoch Books) ISBN9781741960792 RRP\$59.95
- **Colours from Nature** A Dyer's Handbook Jenny Dean (Search Press/Keith Ainsworth) ISBN9781844484683 RRP\$31.99
- **Spinning and Spinning Wheels** Eliza Leadbeater (Shire Publications/Capricorn Link) ISBN9780852634691 RRP\$13.99

homewares etc, but the baby designs are stand outs. They include some longies, legwarmers, shorts, a kimono cardie, hooded poncho and a simple but none-the-less gorgeous jacket.

You won't learn any new techniques from this book, but the designs are quick and quirky. We are all guilty of having odd balls of yarn in our stash, so if you are after inspiration...

—Mae Eastman



Artful Knit

By Christine Jones

In September this year I attended *Artful Knit*, a 3 day workshop with American fibre artist Adrienne Sloane. The workshop, held in Epping NSW, was organised by ATASDA (Australian Textile Arts & Surface Design Association Inc). Adrienne, whose works feature in Karen Searle's book *Knitting Art: 150 Innovative Works from 18 Contemporary Artists*, has been a fibre artist for over 20 years. Like many of us, Adrienne was taught to knit as a child.

During the 80s & 90s Adrienne was kept busy producing hats on her knitting machines until a fire destroyed her studio in 1999. Her work then developed into the sculptural pieces, often influenced by the current political situation, that we are familiar with today. Her more recognised works include *Truth to Power*, *Cost of War* and *No Strings Attached*.

Adrienne has exhibited many of her works (they are held in collections & museums) and has won awards & recognition for her artwork. *The Culture of Knitting* by Joanne Turney, a recently published academic text,

also contains images of Adrienne's work in a chapter on political knitting.

Adrienne's travels to Bolivia and Peru, where she knit with the local people, have had a significant influence on her. We watched in amazement a video of a villager knitting at great speed with his thumbs and marvelled at their skill when we closely examined traditional hats knit with tiny stitches in a myriad of colours.

So, with Adrienne's vast experience and obvious talent, this was one workshop I was not going to miss, even if it meant 1 plane, 2 trains and a taxi just to get there. After the usual round of introductions we began what was to be 3 days filled with fun & laughter, making new friendships and challenging our concepts of knitting and what knitting could do.

Workshop participants ranged from experienced knitters to others who had not knit since childhood. Under Adrienne's guidance we were soon sharing our knowledge and resources, with our work tables overflowing with some not-so-traditional knitting supplies.

We knit with yarn, wire, fishing line, cassette tape, fabric strips, rope and any other linear element we could lay our hands on, including string licorice! We made protrusions and openings. We knit onto knitting and painted with our knitting. We knitted backwards





Adrienne demonstrating

and short rowed. We explored making shapes and looked at the directionality of knitting.

Adrienne generously shared her methods and knowledge with the group; and it wasn't long before each of us was dreaming of how to incorporate our new found skills into future projects.

To see more of Adrienne's works visit her website at www.adriennesloane.com and to learn about ATASDA visit their website at www.atasda.org.au.



Our class (Christine top left)

Adrienne demonstrating



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Luminary Panel. © Tina Newton



Tina Newton and Stephanie Pearl McPhee. © Rabia Newton



knitting in
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Kylie Gusset

The Joy of Socks

Socksummit (held August 5-9, Portland, Oregon, U.S.A) was the world's largest gathering of hand knitted sock enthusiasts, vendors and teachers. The brainchild of noted knitting author/blogger Stephanie Pearl McPhee and Tina Newton (owner of Blue Moon Fiber Arts), they were definitely the right people to put a Summit together, given their heritage in the knitting world.

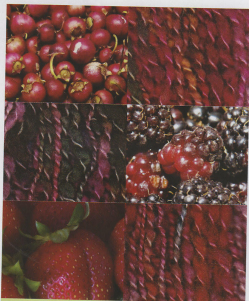
Blue Moon Fiber Arts will go down in history as

the yarn company who had to change banks in 2007 after *Men In Suits* decided that they were making too much money, and therefore running a scam, not a sock club. Blue Moon Fiber Arts scored a write up in the New York Times, as well as the joy of sorting out the admin of resubscribing their members, and the high regard of knitters around the world after being branded as criminals.

Stephanie Pearl McPhee is also no stranger to the New York Times, being on their bestseller list for books such as *Knitting Rules!* She's previously blogged about the issues of organising any sort of venture associated with knitting: "It is that when we explain to them how many chairs/ bandwidth/ credit card transactions/ books/ yarn/ microphones/ beers we are going to need and they put us on our pretty little heads and go get the number of chairs/ bandwidth/ credit card transactions/ books/ yarn/ microphones/ beers that they think we will need and leave us all standing around without all that stuff that I start getting snotty."

The announced list of sockerati who'd be giving workshops was impressive: Elizabeth Zimmerman's daughter & Schoolhouse Press owner Meg Swansen, Cat Bordhi, Cookie A, Sivia Harding, Lucy Neatby and many more. Perhaps one of the biggest surprises was Barbara Walker, best known for her four knitting treasuries of stitch patterns which is a standard addition to knitters bookshelves to this day. Published by Schoolhouse Press, Meg has mentioned that *not publishing* the treasuries was seen as being censorship. Since putting together the treasuries back in the seventies, Barbara had moved on from knitting. She's now in her eighties. I checked in with Tina Newton to ask how they convinced an eighty year old woman who'd moved on, to attend? "All we did was ask her. It was a big deal for us, and she mentioned that if Meg Swansen would come, she'd come too. I was watching Barbara on the opening night when hundreds stood up and gave her a standing ovation...I think she had a great time."

As Stephanie explains: "To put it in Rock Star terms, it's like I just hauled off and phoned Mick Jagger, Joe Strummer, Bruce Springsteen, Michael Stipe and Lowell George and invited them over and they all said "Yeah man, Thursday's great for me." I'm so proud to have all of them. Every name on there is a sock knitting expert or an expert in a sock related technique. Everybody on



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Barbara Walker teaching. © Tina Newton



Guinness World Record attempt. © Tina Newton

there is someone I respect, and some of those names are people I just about worship. (I fully expect to need to be resuscitated the first time that I'm in a room with the sum total of them. Start your CPR training now.) We got exactly what we wanted, nobody said "no" and I could be wrong but I think everybody on that list either thinks this is a good idea or is faking well enough to convince me. I was typing that list last night and I thought wow. **If you build it, they will come. Holy Crap. This could work.**

They were looking for vendors. I didn't have a chance in hell but applied anyway, figuring that at least my name will be in line for the next time around, and it's all good practice, right? There's just one problem. Socksummit ACCEPTED ME. Me, with no website. Or sock yarn, for that matter. I'm guessing it was little running joke in Socksummit HQ...heh...yeah, we've got this crazy lady coming all the way from Australia, and get this...it's ms gusset!

One of the interesting moments to gauge How Big This Thing Really Was came in the form of workshop registration. You want to be in the same room as Lucy Neatby learning a few tricks? All registrations were done online. On the same website. At the same time. Cue website meltdown ending in all the workshops being sold out, whilst other conferences who had opened and advertised registration long before Socksummit had vacancies to fill.

My one big wish was granted, which was attending Clara Parkes "Finding Sock Yarn Happiness" workshop. Clara is a noted contributor to many fiber related magazines, founder of the site knittersreview.com and author of the *Book Of Yarn* and *The Book Of Wool*. She comes off as funny, witty, and with way, way too much information about yarn and fibre crammed into that head of hers, busting to get out.

One of the defining parts of Socksummit is that everything was Huge. Planning on going to the marketplace? Take a day or two on that one, given that there's so much. Be prepared to queue to get in. Be prepared to get in queues at the most popular booths, and take your knitting to keep you occupied (you won't be the only one!).

Opening Night, The Ravelry.com party, Sock Hop and the Luminary Panel ending the socksummit were all... huge. So huge that missing out on the Sock Hop for the

bliss of an early night along with leaving the Luminary Panel early to pack up and be away from the hugeness made sense. The wonderful thing about attending any of these events was the sense of camaraderie—no doubt aided by being surrounded by people knitting no matter where you were.

Socksummit HQ found out about the current world record for knitting. Fellow Australians—we're the ones who set the record in June, with 256 knitters. Socksummit weren't stupid—they knew that with a couple of thousand knitters kicking around, they should give it a shot. The knitters congregated. They followed the rules. They broke the record with 936 simultaneous knitters. Looking forward to seeing how we're going to beat that one, Australia.



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Seamless: in Living Colour!

Jennie Pakula

In this article, I will look at some of the issues that arise when working seamlessly in colour.

Fair Isle

Fair Isle is totally *at home* in the round. This is its natural habitat. The Fair Isle knitters are even credited with inventing the steek (see Yarn 11, *Fearless Steeking*) so they could keep working round and round in stocking stitch, putting all their attention into the beautiful colourwork patterns unfolding before them. Many modern fair isle patterns are now written in the round, but if they aren't, just follow the general guidelines for adapting a pattern to work in the round. A fake seam stitch will deal with any discontinuity between the pattern repeats.

However, if you are working in the round, the main issue in dealing with Fair Isle is the Dreaded Jog. Here is an example, in all its awfulness (pic 1).

You can see what has happened. At the end of the round, the stitches jump up on top of each other at the first stitch of the new round and create a break in the pattern. In this example, I'm afraid I made it even worse by trying a few times to slip a stitch at the beginning of the new round, a method which sometimes works with stripes. All I ended up with was a clunky-looking line of elongated stitches. So, what can be done with the jog? If you are relaxed about it, you could just make sure it lives quietly under your armpit and be done with it; or you can try a couple of other methods.



Pic 1 - The Dreaded Jog

Method 1: Aunt Jean's Invisible Jog. This is quite ingenious. It was invented by Cindy Sauerwald and Nancy Oakes and recently reproduced in *The Best of Vogue Knitting* (2007, Sixth & Spring). I was very enthusiastic to give this one a go. I found the results, however, a little disappointing. The way it works is that you place a marker between the first and last stitches of the round. When you get to the end of the first patterned round, you remove the marker, slip the first stitch of the next round purlwise, replace the marker after the slipped stitch, then pick up the chart at the second stitch of the second round. When you get to the slipped stitch just before the marker, work it as the last stitch of the second round. Remove the marker, slip the first stitch of the next round, replace the marker, and so on. In this way, the 'beginning' of the row moves up the body diagonally. Now, you'll see that this eliminates the jog very successfully. However, you now have another problem, a line of elongated stitches snaking across your body (see pic 2). This may work with the fuzzy, forgiving Shetland yarns traditionally used for Fair Isle, but in a yarn with a clear stitch definition like the one in which I worked my samples (Debbie Bliss' yummy Baby Cashmerino), maybe not. It's worth a try, however.



Pic 2 - Aunt Jean's Invisible Jog

Method 2: The Fake Seam Stitch. Here's what I like: The Fake Seam Stitch. You'll see it's not perfect; there's still a slight jog and a wonky stitch or two; but if you work a purled fake seam stitch in the background colour of your pattern, it gently hides the jog. Make sure you put another Fake Seam Stitch on the other side of your jumper, so you look nice and symmetrical. (Pic 3).

Method 3: Mopping up afterwards. Another option is to leave fairly long ends when you change colour and use them to even the jog out. This is done by using these ends to sew over the offending stitches with duplicate stitch and even things out.

Thread a tapestry needle with the yarn end. Pull it through the bottom of the last stitch in the round—the one that sits higher than the beginning of the round. Working right to left, pull the yarn across the back of the stitch, then back to the bottom, thus performing a duplicate stitch. Then, work across to the next stitch in the same colour to the left, do another duplicate stitch in the same way, pulling at the yarn to adjust the stitches into line (pic 4).

With the contrast yarn, do likewise but work the other way (left stitch to right stitch). Here, you will skip the middle stitch and work across to the next stitch in the same colour. In each case, the aim is to fix



Pic 3 - Jog hidden in a Fake Seam Stitch

the tension so as to pull the jog into line. You can see from pic 5 that this will improve things somewhat.

Intarsia

Intarsia is the wonderful technique of knitting pictures and motifs into your work. However, the fabulous results come from some fairly full-on work: fiddling with yarn bobs and butterflies as they tangle around each other, working carefully to ensure the tension of the contrast section is correct, counting and concentrating on a chart, and endless ends to darn it. Intarsia is the one type of knitting that I think is much better worked flat on a traditional pair of needles. In my experience, a circular needle just encourages wonky stitches and the jumbling of the yarn bobs. (Pic 6).

While it can be worked in the round, I'm afraid it's not going to make your life any easier! Unlike Fair Isle, Intarsia is an alien and stranger in the round. The way intarsia works is that you work the contrasting sections with a little length of yarn, and when you get to the end of a section, you leave its yarn there. As you are always working right to left when you work in the round instead of working back the other way on the wrong side, when you get to the next round, you will arrive at the right edge of a motif and find that the yarn is now at the far end. This may not be a problem if the motif is small as you can just loosely pull the yarn back across to where you need it, and then take the main yarn across the back of the motif. However, it is difficult to get a neat motif this way as there will be

a lot of extra yarn at the back of it.

For larger motifs, I'm afraid there is no way around this: you're just going to have to purl. You can work seamlessly, but you can't avoid the wrong side. When you look at what's involved, you may in all likelihood think, "why bother?" I couldn't agree more. However, if you want an intarsia motif in a sock, or in a tiny baby mitten or something else where a seam won't work, you might want to look into this technique.

A short row 'seam'. In this method, you are effectively working as if in rows: right to left in knit, then purling back the other way on the wrong side. The only difference is that when you get to the end of the round, you will turn the work as it you are doing a short row before working back the other way, effectively seaming together the ends of the round as you work. The 'seams' are effected either by doing a wrap over the first stitch of the next round before turning back, or by doing a yarn over that will be worked at the end of the round. I prefer the yarn over method—while it gives a slightly looser stitch, it does seem to be neater. Here's how it goes:

Work plain in rounds, having placed a marker at the end of the round, until you get to the first round of intarsia. The end of the round should be in a fairly inconspicuous place where no motif will touch it. If you are using double-point needles, magic loop or two circulars, make sure the first and last stitches are on the same needle, and some distance from the end of the needle. This will help to ensure even tension. Using

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Pic 4 - duplicate stitch



Pic 5 - Not perfect, but better.



Pic 6 - Intarsia in the round.



Pic 7 - pull the purl side through, yarn over, slip marker and purl back.



Pic 8 - work yarn over with last purl in the round

yarn bobs or butterflies, work the intarsia sections across to the end of the round, according to the chart. Now, slip the marker, turn the work and pull it through the needles so the purl side is facing you. This makes things easier to work with, and if you have to put your work down, you'll remember if you're on a knit or purl round. Now, bring the yarn around the needle, creating a loop (ensure it's nice and loose), then slip the marker, and purl back (pic 7). When you get to the end of the round, there will be a yarn over waiting for you just before the marker. Work it

with the last stitch as a p2tog (pic 8). This ensures the yarn over stays at the back of the work. Now, turn the work, flip the knit side back through, slip the marker, make a yarn over, slip the marker back, and knit back the other way (pic 9). When you get to the end of the round, there is a yarn over waiting for you just before the marker. Ssk it to keep it at the back. (Pic 10).

For a more detailed treatment of the topic refer to *The Essential Guide to Color Knitting Techniques* by Margaret Radcliffe (Storey Publishing, 2008).



Pic 9 - flip the knit side through, yarn over, slip marker, knit back.



Pic 10 - work yarn over at end of the round as a ssk

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Magic Cast-On

By Judy Becker

There are advantages to knitting socks toe-up. For example, the sock can be tried on as you go, so the fit is perfect. If you are not sure you have enough yarn, you can knit both socks at the same time and stop when your yarn runs out. There are various ways to start a toe-up sock: Figure-8 cast-on, provisional cast-on, long-tail cast-on combined with grafting, etc. I used to use the figure-8 cast-on, but it leaves loose stitches that have to be tightened back in after a few rounds. Even with lots of practice, I usually had to make two or three tries at it. Although invisible from the outside of the toe, on the inside the figure-8 cast-on leaves a blank space between the purl bumps of the first round. I thought that the world needed a better way, a more humane way to start toe-up socks; so I developed Judy's Magic Cast-On. It's an easy to learn, fast method that starts at the very end of the toe and works the first time, every time. It's completely invisible from both sides, and it can be used with almost any toe-up sock pattern.

Note: These instructions assume that you have some familiarity with knitting socks toe-up. The pictures show the Magic Cast-On using two circular needles, with instructions for knitting two socks at the same time and for using the cast-on with DPNs.

1. Make a slip knot and place the loop around one of the needles. The anchor loop will count as the first stitch.
2. Hold the two needles together, with the needle that the yarn is attached to toward the top. We'll call this needle #2 and the other needle will be needle #1.
3. In your other hand, hold the yarn so that the tail goes over your index finger and the working yarn (the yarn that leads to the ball) goes over your thumb. This is opposite from how the yarn is usually held for a long-tail cast-on.
4. a. Bring the tip of needle #1 over the strand of yarn on your finger;
b. around and under the yarn and back up, making a loop around needle #1
c. Pull the loop snug, but not tight, around the needle. You have cast one stitch on to needle #1.
5. Bring needle #2 over the yarn tail on your thumb, around and under the yarn and back up, making a loop around needle #2. Pull the loop snug around the needle. You have cast one stitch on to needle #2. There are now two stitches on needle #2 & the stitch you just cast on plus the anchor loop. The top yarn strand always wraps around needle #1 (the bottom needle), and the bottom yarn strand always wraps around needle #2 (the top needle). Just remember: Top around bottom, bottom around top.
6. Repeat step 4 to cast a second stitch on to needle #1. (bottom around top)
7. Repeat step 5 to cast a third stitch on to needle #2. (top around bottom)
8. Continue repeating steps 4 and 5, alternating between needle #1 and needle #2, until you have cast on the desired number of stitches and ending with step 4. You will have the same number of stitches on each needle.

In this picture, a total of 20 stitches, or 10 stitches on each needle, have been cast on. The outside of the sock toe looks like two rows of offset loops. If you turn the needles over, you will see that the wrong side of the work (the inside of your sock) features a row of twists that look like purl bumps between the two needles. Turn back to the right side to begin knitting.

9. Round 1: Drop the yarn tail and let it dangle. Turn the needles so that needle #1 is on the top. Pull needle #2 to the right until the stitches lie on the cable. Pick up the working yarn. Be sure that the yarn tail lies between the working yarn and the needle. In the picture, you can see how the tail passes under the working strand (purple arrow). Knit the row of stitches from needle #1. The first stitch will probably become loose while you are knitting it. Pull gently on the tail to snug it back up. You will see a row of stitches appear between the two needles.

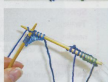
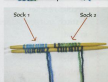
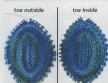
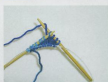
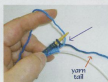
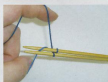
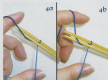
10. Turn the work so that the working yarn is on the right and needle #2 is on the top. Pull needle #1 to the right so that the stitches you just knit lie along the cable. Pull needle #2 to the left so that its point is towards the right and the stitches are ready to knit from it. Knit the stitches from needle #2. Be careful! The cast-on loops on needle #2 are twisted. On the first round only, be sure to knit them through the back of the loops in order to untwist them. After this round the stitches will be "normal." You have completed one round and are back where you started.

Note: Do the stitches between the needles appear too loose or "sloppy?" Make sure when you cast on that you have tightened each loop individually as you placed it around the needle. Try to keep the loops at your regular gauge. If you find that your cast-on stitches are too tight, you can try casting on to a pair of larger needles. There are two rows of stitches between the needles now. The absolute center of your sock toe lies between the two rows of stitches. We now return you to your regularly scheduled toe-up sock pattern. Work the toe increases as specified by your pattern. If your pattern specifies a different type of toe, the following instructions are for a typical toe-up sock that starts at the very end: Round 2: on first needle, * K1, M1, K each stitch to within one stitch of the end of the row, M1, K1, turn to second needle. Repeat from * Round 3: K all stitches on both needles (no decreases). Repeat these two rounds, increasing 4 stitches every other round, until the total number of stitches has been reached.

Note the two pictures side-by-side labelled toe outside and toe inside. In this the toe has been spread out and the very end of the toe where the cast-on was made is right in the center. The left image is the outside of the sock and the right image is the inside. You can see that the stitches flow over the center of the toe with no visible break or seam. The cast-on is invisible on both sides. The tail can be woven in and trimmed at any time after you've worked at least one non-increase round. I usually let it dangle until I've finished the toe increases. Since the tail hangs at the beginning of the first round, it makes a handy way of telling which side of the sock each round starts on.

To use the Magic Cast-On for two-at-once socks, drop both the tail and the working strands when you have cast on the total number of stitches for the first sock. Push the stitches back along the needles so there is room at the tips for another set of stitches. Starting from a new ball of yarn, cast a second set of stitches on to the same needles.

Work step #9 on sock #1. Drop the yarn and pick up sock #2's yarn. Repeat step #9 for sock #2. Work step #10 on sock #2. Drop the yarn and pick up sock #1's yarn. Repeat step #10 for sock #1. (Don't forget to work the stitches through the back of the loop on this round only.) Continue with the subsequent steps, always being careful to work each sock with its own ball of yarn. Go to the stitch guide to see how to do this method with DPNs.



Light & Lacy Long Socks

By Wendy Knight

Yarn Bambaroo Undyed Superwash 40% bamboo + 40% wool + 20% nylon (100g/3.5oz, 350m/385yds, equivalent Aust 4ply, CYCA#1) 2 balls.

Needles and notions Two 2.75mm (US2) circular needles or set of 2.75mm (US2) dpns; 2 stitch markers; tapestry needle for sewing in ends

Tension 2 patts to 8cm on 2.75mm needles (or size to achieve tension)

Finished measurements Sock Length 23cm (or desired length)

Special Abbreviations

Tw=knit into back of 2nd st on left hand needle, then into front of first st, slipping both sts off needle tog; **W&T**=yarn front, sl next st onto right hand needle, yarn back, sl st back onto left hand needle, turn.



I love knitting socks! They are the perfect travel project and who doesn't love wearing them? These days lots of knitters prefer to use 2 circular needles, but I still enjoy using my dainty little dpns. These instructions can be knit using either sort of needles: place markers if using dpns and if using circulars make the stitch division where the markers are placed.

Socks

Using Magic Cast-on for toe up socks cast on 24 sts (12 sts on each needle), then work steps 1 to 10.

Inc by repeating Rounds 2 and 3 of Magic Cast-on instructions until there are 56 sts, ending with a round 3.

Beg Instep

Round 1: PM, K2B, PM, K1, *P1, Tw, P1, K2tog, (K1, yfwd) twice, K1, sl 1, K1, psso,* rep from * to * once, P1, Tw, P1, K1.

Round 2: SM, K2B, SM, K1, *P1, K2, P1, K7,* rep from * to * once, P1, K2, P1, K1.

Round 3: SM, K2B, SM, K1, *P1, Tw, P1, K2tog, yfwd, K3, yfwd, sl 1, K1, psso,* rep from * to * once, P1, Tw, P1, K1.

Round 4: As round 2.

Round 5: SM, K2B, SM, K1, *P1, Tw, P1, K1, yfwd, sl 1, K1, psso, K1, K2tog, yfwd, K1,* rep from * to * once, P1, Tw, P1, K1.

Round 6: As round 2.

Round 7: SM, K2B, SM, K1, *P1, Tw, P1, K2, yfwd, sl 1, K2tog, psso, yfwd, K2,* rep from * to * once, P1, Tw, P1, K1.

Round 8: As round 2.

Last 8 rounds form patt for instep.

Work a further 52 rounds patt. You can alter length at this stage by adding rows in multiples of 8. Finish on pattern round 4.

Beg Heel (working on sts between first and 2nd marker)

Row 1: K2T, W&T.

Row 2: P2B, W&T.

Row 3: K2S, W&T.

Row 4: P2A, W&T.

Cont working 1 less st before turning in each row, until the row "P12, W&T" has been worked.

Work 2nd half of Heel

Row 1: K12, pick up the wrap and K tog with the st, W&T (st will now have 2 wraps).

Row 2: P13, pick up the wrap and P tog with the st, W&T.

Row 3: K14, pick up both wraps and K tog with the st, W&T.

Row 4: P15, pick up both wraps and P tog with the st, W&T.

Cont working 1 more st in each row until all heel sts have been worked.

You now return to working on all sts.

Next Round: K2B, pick up & knit 2 sts between heel and instep (to prevent a hole), patt 28, pick up & knit 2 sts

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Work 1 round as set, removing markers, working the last heel stitch together with the first stitch after the second marker (55 sts).

Rep last round for 5cm. Cast off loosely in rib.



 = knit
  = K2tog
  = sl 1, K2tog, pssso
  = M1
 = yfwd
  = sl 1, K1, pssso
  = purl
  = Tw

Note: Only odd numbered rows are shown on the graph.
Even numbered rows are worked in *K7, P1, K2, P1* (as before).

YarnWorkshop.com



Summer Spindling: the cool allure of faux silk

By Michelle Snowden

Man-made regenerated fibres are currently experiencing a rise in popularity. Fibre blends featuring bamboo, tencel, seacell, banana, pineapple, corn, milk and soy are in vogue as the latest *hot selling fibres* from boutique indie dyers and spinners. They feature in blends of varying combinations, with traditional fibres such as merino, silk and super wash wool, to tempt spin-savvy fiberistas with something new & different. And there is no wondering why regenerated cellulose & protein fibres are enjoying notoriety: regenerated fibres provide the perfect antidote for summer hand spinning adventures. With high lustre and a soft hand, regenerated cellulose & protein fibres give a slinky drape to fabrics, which are soft and cool to wear.

The hype & benefits of faux silk are more than tactile. Many regenerated fibres are marketed as renewable resources possessing anti-bacterial qualities, with an ability to wick moisture & perspiration from the skin. Some originate from eco-friendly *wholly sustainable* plantation crops and are biodegradable. Seacell fibre, made from cellulose with a seaweed additive, is attested to offer health benefits to the skin. Controversially touted as *sustainable, green-textiles*, many man-made regenerated fibres are questionable as *eco-friendly*. Bamboo for instance is processed in one of two ways: the eco-friendly Bamboo-Linen process; and the chemically produced Bamboo-Viscose process. If sustainability is a question mark for your purchase, I suggest checking with the retailer as to the production process. But I digress...

I'm curious to demystify a few erroneous questions about man-made, nature-derived fibres. For instance, why are regenerated

fibres so popular in wool blends? Can regenerated fibres be spun by L-plate spinners? If you are new to these fibres, chances are you may have been led to believe that bamboo, tencel, or milk are too slippery to spin, and that as a beginner these smoother fibres should be avoided. Or you may have tried spinning and ended up with broken strands from attempts to turn these slippery fibres into yarn.

The allure of lustrous fibres has beckoned the call to many spinners, curious to try to spin them sans wool. As the winter chills subside & the days grow longer & warmer, I am drawn to seek out these silky alternative fibres from their sheepy counterparts in my stash. A keen interest in creating exciting textural blends sees my drum carded wool batts shine with highlights of bamboo, tencel and milk silk. Spinning these fibres solo requires a healthy dose of enthusiasm, and a "throw caution to the wind" approach. If you have tried & failed, I have some good news for you. With a healthy dose of curiosity, the right equipment & a few spinning tips, you'll be ready to spin your dreams of shiny handspun yarn into fruition!

As an art yarn spinner I am fond of experimenting with all manner of fibres, combinations & adventurous blends. I like to take an intuitive approach to fibre, letting my fingers do the walking, and in this way I come to feel how the different fibres behave. Regenerated fibres require a good dose of twist insertion, in order to spin them solo. I feel it appropriate to step out of my comfort zone of wheel-spinning. It may be my inner rebel shining, but I'm curious to seek out how to spin these elusive fibres using a drop spindle.



Top to bottom: handdyed milk, banana, linen, bamboo, tencel, seacell, soy.



Handdyed milk silk



Faux silk batt



Attach for leader



Twist leader

I confess the spindle is not my usual choice of spinning tool unless I am parked under a tree observing my children run free whilst taking a quiet moment to indulge in my favourite *pass-time*. However the sheer versatility and portability of the humble spindle is second to none. Despite my love for my wheel, I keep a spindle-basket stashed in my car for such spontaneous moments, when the urge to play in the park is hailed by my three children. This particular fine sunny day, my attention is diverted away from the usual colourful hand-carded batt to the shiny pack of combed top samples delivered earlier by my mail-lady, and an evocative packet of spindles to accompany the experience.

The shiny contents reveal a pseudo White Christmas, silken undyed tencel, bamboo, soy and banana fibres almost good enough to eat! With hand dyed milk silk packaged up from last week's store update—the temptation to spin shiny fibre is a welcome affair! I decide to take tencel for a whirl on my home made drink-coaster spindle, chosen in this instance as I might need to practise before I drop the special hand-crafted Golding onto the scenery.



From the fold hand position



Yarn through hook & wound on shaft

Quest for strength & integrity

Mastering alternative fibres can be challenging to spinners seasoned to wool spinning. Regenerated fibres have little to no crimp, and the smooth surface area means the fibre can be very slippery. If the tension is too strong, the fibre often slips before enough twist is inserted, resulting in breakage. It turns out the key to spinning these fibres is all in the twist.

I have found the best way to tame the slip is by using a pseudo-woollen technique known as *spinning from the fold*. This method produces a woollen-style yarn with a soft & fluffy aura. If however, preserving the inherent lustre & shine in your yarn is high on your list, then I recommend spinning with a worsted technique, by stripping the top into thin strips a little thicker than your desired yarn diameter, and spinning from the tip.

Here's what you need in your stash-basket:

- a light to medium weight top whorl spindle (I find the bottom whorl spindles a little too heavy for slippery fibres)
- combed top in any or all of the following regenerated fibres: bamboo, banana, tencel, seacell, soy, milk, corn (ingeo)



Spin leader

Preparing the fibre

Gently break 10-15cm (4-6inches) off the combed top and fold in half over the index finger of your fibre hand, with the ends softly cradled under your palm. You will have a wad of fibre of about 1 to 2 full staple lengths.

Spinning the leader thread

Spin the leader from the same fibre you have chosen to spin with, as faux silks tend not to adhere easily to wool or other fibres. With the spindle in your spinning hand (use your dominant hand) catch the hook into the fold of the fibres nearest your fingertip. Gently twirl the spindle clockwise and pull the spindle downwards, away from the fibre. Give the spindle a few spins to insert sufficient twist into the fibre. When you have spun an arm-length of yarn, unhook and tie under the whorl. You are now ready to begin to spin.



Spun milk and spun soy batt



*Tencel on drink
coaster drop
spindle*

Spinning from the Fold: the long & short of the draw

With this semilong-draw technique, the fibre fully encases the index finger. The drafting triangle extends over the fingertip. The fibres stay folded in half producing a light and airy yarn.

Continue to spin from your fingertip in the following way: Place the spindle onto your left thigh and roll downwards toward your knee cap. Let the spindle launch & spin. This method produces the longest spin duration. If you prefer to spin the spindle with your fingers, spin in a clockwise direction to create a Z spun yarn. With your spinning hand, pinch the forming yarn to build up twist, drawing the fibre out in an upwards motion with the fibre hand. Unpinch to allow the twist to chase the fibre, then pinch & draw in this alternating rhythm until the spindle stops spinning.



Stash basket with Golding spindle



Golding spindles on faux silk

Wind on

When you have spun an arm-length of yarn, wind the spun yarn around the shaft & under the whorl, leaving a 40cm leader to begin again. To make a join, place the leader yarn under the fold to overlap your fibre supply. Pinch at the overlap & spin. Park your spindle & draft again.

Troubleshooting:

"When in doubt, add more twist" is my motto for spinning regenerated fibres. Slippery fibres tend to require more TPI (twists per inch) than wool or blends. Ease the tension on the fibre. If you are not a spindle spinner you can spin these fibres on a wheel too. Keep it simple & use the tools you have available. A wheel would ideally have a small whorl (high ratio) to insert maximum TPI, with little in-feed tension. Play around with your wheel & let the fibre teach your fingers what to do.

To ply or not to ply

The curious ability of regenerated fibres to relax twist more readily than wool fibres means that one must decide before spinning if the yarn is to be plied. Plying regenerated fibres produces a strong yarn. Extra twist is required when spinning the singles yarn: in this instance, more twist is better than less.



Handspun, handdyed bamboo singles



Stash basket with Golding spindle

If the yarn is to be plied, the singles should ideally be plied immediately after spinning to utilise the active twist energy. A chain-ply offers a very strong & sound resulting yarn. I also like to play with plying on my wheel using a thin binder thread—this method allows me to insert knots, granny-stacks & other fun coils to my yarns. I cannot resist the urge to play around! If the cop is left on the shaft overnight the yarn will have relaxed sufficiently to render plying virtually impossible. Due to the lack of memory, it will have "lost" the majority of its twist. The upside to this lack of memory is that setting the twist on singles is relatively easy to achieve. Simply leave your tencel single on the shaft for a day or so to reveal a balanced yarn!

Finishing

As a rule I set the twist by submerging in water *only with plied faux silk yarns*. In my experience singles yarns are too delicate and the weight of water may upset or ease the twist. If you are keen to set the twist, wind yarn around a skein winder & steam using a hot iron. Regenerated fibres offer a wide scope for handspunners to create truly unique handspun yarn & fabric.



Michelle Snowdon



Spindled bamboo seacell



faux silk of spin yarn from fibre



Seacell yarn



Seacell top, hand-dyed

A word of advice to the beginner spinner, don't be stifled by those who place regenerated fibres onto the "advanced spinner" pedestal. With a good dose of humour & practise, these instructions will give you a head start to *having a go*. Once you are spinning a consistent yarn & have caught the spin-fever for lustrous fibres, you may wish to continue exploring textural potential and try some creative art yarn techniques. I especially enjoy the structure of ingeo in creating beehives; bamboo fibre to make beautiful cocoon nubs; and tencel to add a wonderful pearlescence to matte fibres.

Spinning unblended faux silk fibre will give the spinner an insight into the fibre properties & behaviour—useful when moving on to spinning blends. The growing range & availability of alternative fibres broadens the menu of exciting ingredients for fibre hungry spinners, many of whom will indulge in purchasing unblended faux silk tops for creating carded batts or pulled-roving. Regenerated cellulose fibres are also inspiring for vegan and vegetarian spinners seeking alternatives to synthetics. The clean almost ethereal dimension offered by faux silks offer scope for endless play with technique & texture.

Michelle Snowdon is a Blue Mountains WAHM, with three children. She is the yarn maker & fibre artist behind www.wooldancer.com and is most at peace when playing with fibre under the dappled light of a eucalypt tree. Michelle is teaching an Art Yarn spinning workshop at NSW Weavers & Spinner Guild Summer School, 16-17 Jan 2010, and is hosting a three day SPIN FEST camp with Jacey Boggs of Insubordiknit.com, in March 2010.

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Dairing to be different

By Teresa Dair



Dairing to be different

By Teresa Dair (intro by Irene Buschtedt, with quotes by Teresa)

"My aim is to combine texture and colour to form a unique structure that creates an impact each time it is worn. For me, the process of creating each knitted or jewellery piece begins with the hunt for the right colours and textures. I prefer not to work with a traditional pattern as this constrains my development of the garment or the jewel...and in the end the final result is compromised."

If there is one word to describe her alternative style in knitwear and accessory design it's "deconstruction". She takes the elements of a garment back to its basics and then adds a twist, always mindful that the final product must flatter the body and must be accessible to all.

"The garments have straight lines, there are no darts, no fashioning; they are unstructured. They are designed to fall in a certain way. I believe garments have to be more than just wearable, they have to have a sculptural form—an inner aesthetic so to speak. And what's more they look different on each and every person and many of them can be worn in multiple ways."

Yarn Habu Nerimaki Slub 100% cotton (28g/almost 1oz, 99m/108yds, 20wpi, equivalent Aust 4ply, CYCA#1) 2 balls MC Colour #8, 2 balls CC Colour #5

Needles and notions 6mm (US10) needles, stitch holder

Tension 24sts and 26rows to 10cm (4 inches) on 6mm needles, unblocked

Sleeve 1

Cast on 70 st using MC

Row 1: Knit

Repeat Row 1 until work measures 56cm

Next Row: K35, place remaining 35sts on holder. Continue knitting st on needle for another 38cm. Cast off. Repeat with the sts on holder. Sew both the cast off edges together. Alternatively, you can place the first lot of 35sts on a holder, instead of casting off, then when the next set of 35 are the same length, join them both with a three needle cast off.

Sew sleeves together for 56cm, from bottom of sleeve to "neck division".

Sleeve 2


As sleeve 1, except in CC.




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Beach cover

By Jenny King



Beach cover

By Jenny King

Yarn Presencia Finca Super 9C art#23 (50gm/1.75oz, 168m/185yds, equivalent Aust 4 ply, CYCA #1) 6 (7, 9) balls Colour White OR Lano Gatto Minicaraibi 100% mercerised cotton (50g/1.75oz, 155m/170yds, equivalent Aust 4 ply, CYCA #1) 6 (7, 9) balls Colour Navy

Needles and notions 3mm (USD) & 2.5mm (USC) crochet hooks

Tension 5 clusters & 8.5 rows to 10cm (4inches)

Size to fit 8-10 (12-14, 16-18) Garment has at least 10cm stretch width wise and is sized generously. The relaxed width at bust/bottom edge is 79 (92, 115) cm or 31 (36, 45) inches

Abbreviations 1 cluster=4 tr worked in the 3 ch sp of the previous row; **V stitch**=1 tr 3 ch 1 tr worked in the one stitch or ch space

Back and Front (alike)

Using the 3mm hook make 84 (96, 120) ch, 1 tr 3 ch 1 tr into the 6th ch from hook, *miss 3 ch, 1 tr 3 ch 1 tr in the next st. Repeat from * to last 3 st, 1 tr in the last st. Turn. [20 (23, 29) V st]

Row 2: 4 ch (acts as 1 tr and 1 ch), 1 cluster 1 ch in each 3 ch sp to end, 1 tr in the top of the turning ch. Turn. [20 (23, 29) clusters]

Row 3: 5 ch, 1 tr in the 1st 1 ch sp, *miss 1 cluster, 1 V st in next 1 ch sp. Repeat from * to last 1 ch sp, 1 tr 2 ch 1 tr in the last ch sp. Turn.

Row 4: 3 ch, 2 tr 1 ch in the first ch sp, 1 cluster 1 ch in each 3 ch space to end. 3 tr in the last 5 ch sp. Turn. [19 (22, 28 + two ½ clusters)]

Row 5: 3 ch, miss 2 tr, 1 V st in each ch sp to the end, miss 2 tr 1 tr in the last st. [20 (23, 29) V st]

Row 2 - Row 5 form the pattern repeat throughout the garment.

Work in pattern until 38 (40, 42) rows have been worked, change to smaller hook and work 8 (12, 12) rows for waist shaping. Return to larger hook and work 8 (10, 12) rows.

For a loose fitting garment for fuller figures or expectant mums, the larger hook may be used throughout to eliminate waist shaping.

Armhole shaping

Row 55 (63, 71): sl st over the 1st 8 st, 3 ch, 1 V st in each 1 ch sp until the last 2 clusters, miss 1 tr, 1 tr in the next st. Turn. [17 (20, 26) V st]

Row 56 (64, 72): 3 ch 1 tr 1 ch in the 3 ch sp, 1 cluster 1 ch in each 3 ch sp until the last, 1 tr in the last 3 ch sp. Turn.

Row 57 (65, 73): 3 ch, miss 1 cluster, 1 V st in each 1 ch sp to last 1 ch sp, 1 tr in last ch sp. Repeat the last 2 rows once.

Row 60 (68, 76): 4 ch (acts as 1 tr and 1 ch), 1 cluster 1 ch in each 3 ch sp to end, 1 tr in the top of the turning ch. Turn. [11 (14, 20) clusters]

Row 61 (69, 77): 5 ch, 1 tr in the 1st 1 ch sp, *miss 1 cluster, 1 V st in next 1 ch sp. Repeat from * to last 1 ch sp, 1 tr 2 ch 1 tr in the last ch sp. Turn. [12 (15, 21) V st]

Neck shaping (first side)

Row 62 (70, 78): 3 ch, 2 tr 1 ch in the 2 ch sp, 1 cluster 1 ch in the next 3 ch sp, 2 tr in the next 3 ch sp, 1 tr in the next 3 ch sp. Turn. [1 cluster and two ½ clusters]

Row 63 (71, 79): 3 ch, miss 2 tr, 1 V st in each ch sp, miss 2 tr 1 tr in the last st. Turn.

Row 64 (72, 80): 4 ch (acts as 1 tr and 1 ch), 1 cluster 1 ch in each 3 ch sp, 1 tr in the top of the turning ch. Turn. [2 clusters]

Row 65 (73, 81): 5 ch, 1 tr in the 1st 1 ch sp, miss 1 cluster, 1 V st in next 1 ch sp. 1 tr 2 ch 1 tr in the last ch sp. Turn.

Row 66 (74, 82): 3 ch, 2 tr 1 ch in the first ch sp, 1 cluster 1 ch in each 3 ch space. 3 tr in the last 5 ch sp. Turn. [1 cluster and two ½ clusters]

Row 67 (75, 83): 3 ch, miss 2 tr, 1 V st in each ch sp to the end, miss 2 tr 1 tr in the last st. Turn.

Row 68 (76, 84): 4 ch (acts as 1 tr and 1 ch), 1 cluster 1 ch in each 3 ch sp, 1 tr in the top of the turning ch. Turn. [2 clusters]

Row 69 (77, 85): 5 ch, 1 tr in the 1st 1 ch sp, miss 1 cluster, 1 V st in next 1 ch sp. 1 tr 2 ch 1 tr in the last ch sp. Turn.

Shoulder shaping (first side)

Row 70 (78, 86): 1 dc 1 ch in the 1st ch sp, 1 cluster 1 ch in the next ch sp, 3 tr in last ch sp. End off.



Neck Shaping (second side)

Row 62 (70, 78): Miss 4 (7, 13) V st, rejoin yarn with a dc 1 ch into the next V st, 2 tr 1 ch in the next V st, 1 cluster 1 ch in the next V st, 3 tr in the last 2 ch sp. Turn.

Row 63 (71, 79) – Row 69 (77, 85): as first side.

Shoulder shaping (second side)

Row 70 (78, 86): 3 ch, 2 tr 1 ch in the ch sp, 1 cluster in the next ch sp, 2 ch 1 dc in last ch sp. End off.

Finishing

With right sides facing sew the shoulder seams. To save sewing up the side seams they can be crocheted together the way the store bought crocheted garments are done when they arrive from Asia as follows:

With right facing sides work 1 dc through both thicknesses (ie front and back), *3 ch, miss 1½ cm, 1 dc through both thicknesses. Repeat from * for the whole side seam. End off. Repeat for the other side. This is a quick and effective method for joining garments in lacy crochet stitches.

Neck edge *1 dc 3 ch in the neck edge, miss 1½ cm, repeat from * to 1cm from the beginning of the round, 2 ch 1 tr in the first dc worked. This brings the work to the centre of a 3 ch loop ready to work the next round.

Round 2 & 3: 1 dc 3 ch into each loop in the round until the last loop. 2 ch 1 tr in the 1st tr in the last round.

Work the Armhole edges as for the neck edge.



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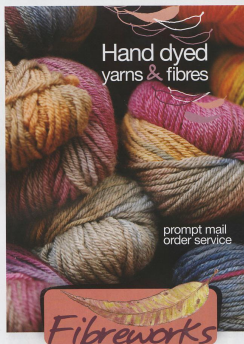
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Flower Power Cushion

By Anette Eriksson



Yarn kindly donated
by EcoYarns

Yarn Louet Euroflax 100% wet spun linen (100g/3.5oz, 245m/270yds, 17wpl, equivalent Aust 5ply, CYCA#2) 1 skein Colour Shamrock if using fabric backing, or 2 skeins if you decide to knit the backing as well; 3 DMC wool skeins Colour#7135 (pink) for crochet flowers; 1 DMC wool skein Colour# 7547 (green) for stitching; 20m white 4ply crochet cotton for flowers

Needles and notions Backing fabric for cushion 45cm x 65cm (17.5inches x 25.5inches) if not knitting the backing; 4.5mm needles (US7); 4mm (G)crochet hook (for pink flowers); 3mm (D) crochet hook (for white flowers); tapestry needle

Tension 18 sts to 10cm (4inches) on 4.5mm needle

Finished measurement 40cm x 40cm (15.75in x 15.75in)

Retro & Vintage themes are playing an important role in home interior and fashion at the moment. In this cushion I have taken inspiration from the 70's, which introduced some trippy colour combinations. Flower Power prints went from fashion to homewares, with Scandinavian Marimekko taking the lead with bold colours & flowers. I have used a vintage fabric from Sweden from the 70's as the backing fabric (as an option to a knitted backing) to make the cushion special.

There are plenty of fabric companies online where you can find that special piece you are looking for.

Cushion

Cast on 76 stitches and knit double moss stitch for 5cm (2inches) as below:

Rows 1-2: K2, p2 across row

Rows 3-4: P2, k2 across row

Rows 11-14: st st (k 1 row, p 1 row)

Row 15: P3, k10, p10, k10, p10, k10, p10, p3

Row 16: K3, p10, k10, p10, k10, p10, k10, p10, k3

Repeat rows 15-16 two more times

Rows 21-58: st st (k 1 row, p 1 row) until piece measures 23cm (9inches)

Row 59: k1, p1 across row

Row 60: p1, k1 across row

Row 61: k1, p1 across row

Row 62: p1, k1 across row

Rows 63-66: st st (k 1 row, p 1 row)

Repeat rows 59-66 two more times. Continue with st st until piece measures 35cm (13.75inches).

Repeat rows 59-60 once more, followed by 2 rows st st repeat from * to * 2 more times.

Finish with rows 1-4 (double moss stitch) until piece measures 42cm (16.5inches). Cast off.

Crochet Flowers

Make 3 pink flowers with 4mm hook and 4 white flowers with 3mm hook. Attach flowers as per photo.

Round 1: Make 6ch, join with sl st in 1st ch to form a ring

Round 2: 3 ch, 14 dc in ring

Round 3: Join with sl st in 3rd ch, *1ch, in next ch 1htr, 1dc, 1dtr (half petal), in next st 1dtr, 1dc, 1htr (2nd half petal), ch1, sl st in next ch * rpt from * to * to make a total of 5 petals, sl st in last ch, cut yarn, end off.

Embroidery

Using green wool and large tapestry needle, stitch stems & leaves for pink flowers, plus stars, using photo as a guide. Do not stretch the yarn too hard.

In between the white flowers stitch 3 small stars with pink wool. You can add more stars if you like—there should be wool left over to use.

Finishing Off

If you decide to have a knitted back, you will knit the same piece again, adding an extra 15cm to overlap at the back. You can make proper button holes, or crochet some ties once you have put the cushion insert in place.

If your choice is to sew on a backing fabric as per this sample, ask a professional cushion maker, or take care and machine sew slowly for best results. An easy and simple way is to use the same method as with a pillow case, where the fabric is overlapping (as we have done with this sample).



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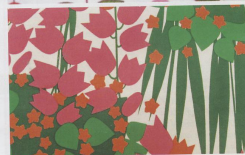
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Suggested cushion backing fabrics





At Yarn HQ (headquarters) we constantly browse through pattern books, blogs, and online pattern sources such as Ravelry and Knitty to keep an eye out for aspiring designers, and to make sure that we maintain our "original pattern" policy. Occasionally we see a pattern or an idea that really inspires us, and we request permission to print and share it with our readers. We saw this pattern (Sirdar pattern #9150) and instantly requested that Sirdar share it. We hope you like it as much as we do, and we would like to take this opportunity to thank Steve at Creative Images for helping us through the "sharing/caring" process.

Juicy

Yarn Sirdar Juicy DK 80% bamboo + 20% cotton (50g/1.75oz, 95m/104yds, equivalent Aust 8ply, CYCA#3) 6 (7, 8, 8, 9, 9) balls Colour #423

Needles and notions 4mm (US6) straight needles, 3.25mm (US3) straight needles, cable needle, stitch holders

Tension 22 sts and 28 rows to 10cm (4inches) over stocking stitch on 4mm (US6) needles or size required to give correct tension.

Abbreviations

alt=alternate, **beg**=beginning, **cm**=centimetres, **cont**=continue, **dec**=decrease, **psso**=pass slipped stitch over, **rem**=remaining, **rep**=repeat, **rs**=right side, **sl**=slip 1 stitch knitways, **k2tog**=knit two together, **ws**=wrong side, **wrap 1**=slip next st onto right hand needle and take yarn to opposite side of work between needles, slip the same st back onto left hand needle

T2F slip next st to front on CN, pl, then k1 from CN.

T2B slip next st to back on CN, k1, then pl from CN.

C2F slip next st to front on CN, k1, then k1 from CN.

C2B slip next st to back on CN, k1, then k1 from CN.

Finished Measurements

Size	10	12	14	16	18	20	
To fit bust	81 32	86 34	91 36	97 38	102 40	107 42	cm inches
Actual measurement	81 32	86 34	92 36.25	97 38	102 40	107 42	cm inches
Body Length	52 20.5	54 21.25	55 21.75	56 22	58 22.75	60 23.75	cm inches
Sleeve Length (approximately)	2 .75	2 .75	2 .75	2 .75	2 .75	2 .75	cm inches

Back and Front (Both alike)

Using 3.25mm needles and backward loop method cast on 89 (95,101,107,113,117) sts.

Rows 1-4: Knit.

Change to 4mm needles and proceed as follows:-

5th Row: Knit.

6th Row: Purl.

These 2 rows will now be referred to as st st (stocking stitch). Working in st st (throughout) work 20 (24,24,24,26,30) rows more.

Work 17 rows dec 1 st at each end of next and every foll 8th row. 83 (89,95,101,107,111) sts.

Work 13 rows more without shaping.

Work 21 rows inc 1 st at each end of next and every foll 10th row. 89 (95,101,107,113,117) sts.

Cont without shaping until work measures 31 (32,32,32,33,34)cm or 12 (12.5, 12.5,12.5,13,13.5) inches, ending with a ws row.

Shape Raglan

Cast off 5 sts at beg of next 2 rows. 79 (85,91,97,103,107) sts.

Work 2 rows dec 1 st at each end of 1st row. 77 (83,89,95,101,105) sts.

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Shape Neck

Next Row: K2tog, k25 (28,31,32,35,35), turn, leave rem 50 (53,56,61,64,68) sts on a stitch holder.

Working on the 26 (29,32,33,36,36) sts only proceed as follows:-

Next Row: Cast off 6 (7,8,8,9,9) sts, purl to end. 20 (22,24,25,27,27) sts.

Next Row: K2tog, knit to last 2 sts, k2tog. 18 (20,22,23,25,25) sts.

Rep last 2 rows twice more. 2 (2,2,3,3,3) sts.

For 4th, 5th and 6th sizes only

Next Row: P3.

Next Row: K2tog, k1. (2 sts)

For all 6 sizes

Next Row: P2tog, Fasten off.

With rs facing, rejoin yarn to rem 50 (53,56,61,64,68) sts and proceed as follows:-

Next Row: Cast off 23 (23,23,27,27,31) sts, knit to last 2 sts, k2tog. 26 (29,32,33,36,36) sts.

Next Row: Purl to last 2 sts, p2tog. 25 (28,31,32,35,35) sts.

Next Row: Cast off 6 (7,8,8,9,9) sts, knit to last 2 sts, k2tog. 18 (20,22,23,25,25) sts.

Rep last 2 rows twice more. 2 (2,2,3,3,3) sts.

For 4th, 5th and 6th sizes only

Next Row: P3.

Next Row: K1, k2tog. (2 sts)

For all 6 sizes

Next Row: P2tog, Fasten off.

Sleeves (Both alike)

Using 3.25mm needles and thumb method cast on 66 (70,74,74,80,84) sts, work 2 rows in knit.

Change to 4mm needles and working in st st (throughout) work 6 rows.

Shape Raglan

Cast off 5 sts at beg of next 2 rows. 56 (60,64,64,70,74) sts.

Work 10 (10,10,12,12,12) rows dec 1 st at each end of next and every foll alt row. 46 (50,54,52,58,62) sts.

Cast off rem 46 (50,54,52,58,62) sts.

Yoke

Using 4mm needles and thumb method cast on 19 sts.

1st Row: (ws) K4, p3, (k3, p1) twice, k4.

2nd Row: P4, pick up loop between last and next st and work into back of this loop (this will now be referred to as m1), k1, m1, p3, k1, p3, s1, k1, pssso, k1, p4.

3rd Row: K4, p2, k3, p1, k3, p3, k4.

4th Row: P4, (k1, m1) twice, k1, p3, k1, p3, s1, k1, pssso, p4.

5th Row: K4, p1, k3, p1, k3, p5, k4.

6th Row: P4, k2, m1, k1, m1, k2, p3, k1, p8.

7th Row: K8, p1, k3, p7, k4.

8th Row: P4, k7, p3, k1, p3, wrap 1, turn.

9th Row: K3, p1, k3, p7, k4.

10th Row: P4, k7, p3, C2F, p7.

11th Row: K7, p2, k3, p7, k4.

12th Row: P4, k5, k2tog, p3, k1, T2F, p1, wrap 1, turn.

13th Row: (K1, p1) twice, k3, p6, k4.

14th Row: P4, k4, k2tog, p3, k1, p1, T2F, p5.

15th Row: K5, p1, k2, p1, k3, p5, k4.

16th Row: P4, k3, k2tog, p3, k1, p2, T2F, p4.

17th Row: K4, (p1, k3) twice, p4, k4.

18th Row: P4, k2, k2tog, p3, k1, p3, m1, k1, m1, p4.

19th Row: K4, p3, k3, p1, k3, p3, k4.

20th Row: P4, k1, k2tog, p3, k1, p3, (k1, m1) twice, k1, p4.

21st Row: K4, p5, (k3, p1) twice, p1, k4.

22nd Row: P4, k2tog, p3, k1, p3, k2, m1, k1, m1, k2, p4.

23rd Row: K4, p7, (k3, p1) twice, k4.

24th Row: P8, k1, p3, k7, wrap 1, turn.

25th Row: P7, k3, p1, k8.

26th Row: P7, C2B, p3, s1, k1, pssso, k5, p4.

27th Row: K4, p6, k3, p2, k7.

28th Row: P6, T2B, k1, p3, s1, k1, pssso, k4, wrap 1, turn.

29th Row: P5, k3, p1, k1, p1, k6.

30th Row: P5, T2B, p1, k1, p3, s1, k1, pssso, k3, p4.

31st Row: K4, p4, k3, p1, k2, p1, k5.

32nd Row: P4, T2B, p2, k1, p3, s1, k1, pssso, k2, p4.

Row 1 to 32 sets patt panel.

Rep rows 1 to 32 9 (10,10,11,12,12) times more.

Cast off.

Yoke edging (for longest side edge)

With rs facing, using 3.25mm needles pick up and knit 240 (264,264,288,312,312) sts evenly along the long side edge. Work 4 rows in knit.

Cast off knitways.

Yoke edging (for shortest side edge)

With rs facing, using 3.25mm needles pick up and knit 122 (138,138,156,172,172) sts evenly along the short side edge. Work 2 rows in knit.

Cast off knitways.

TO MAKE UP

Join raglan seams. Join side and sleeve seams. Join cast on and cast off edges of yoke together. Join yoke to body as follows: Place yoke seam at left back raglan seam then pin yoke evenly all round edge of sweater. Sew Yoke in position. Pin out garment to the measurement given. Cover with damp cloths and leave until dry.

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Princess Zia

by Patrizia Steadman



Lace Pattern Chart

●	●	●	●	●	●	●	●	●	Rnd 4
○	●	●	/	\	●	●	○	●	Rnd 3
●	●	●	●	●	●	●	●	●	Rnd 2
●	○	●	●	/	\	●	●	○	Rnd 1

Multiple of 9 sts worked in the round

☐ knit

ssk

☒ k2trn

Princess Zia

by Patrizia Steadman

Yarn Crystal Palace Bamboo Silk 52% bamboo + 43% superwash merino wool + 5% combed silk, (50g/1.75oz, 188 m/204 yds, equivalent Australian 4ply, CYCA#1) 4 balls Colour Silk Berry Smoothie

Needles and notions 1 x 60cm 3.25mm (US3) circular needle, 1 x 60cm 3.75mm (US5) circular needle, stitch markers, 2.75mm (US C) crochet hook, tapestry needle

Tension 28 sts and 38 rows to 10cm (4inches) in stocking stitch using 3.25mm needles, knit in the round.

Abbreviations sm=stitch markers; ssk=slip, slip, knit (left-leaning dec); pm=place marker; k2tog=knit 2 together; kfb=knit into the front & back of the same st (inc 1 st); yo=yarn over (inc 1 st); mm=move (stitch) marker from left hand needle to right hand needle

Notes This garment is made from the top down, and is styled with 10cm negative ease. If you have an 87cm bust, you would make the small size, as per the chart below. As there is no bust shaping the sizes do not go past 100cm bust. Finished Length is 56cm (22inches), not including straps.

	X-Small	Small	Medium	Large
Bust	Finished 70cm To fit 80cm	Finished 77cm To fit 87cm	Finished 84.5cm To fit 94.5cm	Finished 90cm To fit 100cm
Waist	Finished 65cm To fit 75cm	Finished 71.5cm To fit 81.5cm	Finished 78cm To fit 88cm	Finished 84cm To fit 94cm
Hip (measured over lace)	Finished 83.5cm To fit 93.5cm	Finished 90cm To fit 100cm	Finished 96.5cm To fit 106.5cm	Finished 103cm To fit 113cm

Body

Cast on 198 (216, 234, 252) sts with 3.75mm circular needle, pm and join to work in the rnd, making sure the stitches are not twisted.

Purl 1 rnd, then work 4 repeats of lace.

Change to 3.25mm circular needle while adding contrasting stitch markers in next rnd: 34 (34, 36, 39), pm, 31 (40, 45, 48), pm, 68 (68, 72, 78), pm, 31 (40, 45, 48), pm, 34 (34, 36, 39)

Work in stocking stitch for 6 cms, all sizes.



Waist Decreasing

Rnd 1: K to 1st sm, k2tog, k to 2 sts before next sm, ssk, k to next sm, k2tog, k to 2 sts before next sm, ssk, k to end. 194 (212, 230, 248) sts.

Rnds 2-5: Knit.

Repeat these 5 rnds until 182 (200, 218, 236) sts remain. Work without shaping for 9 cms.

Waist Increasing

Rnd 1: K to 1st sm, mm, kfb, k to 2 sts before 2nd sm, kfb, k to 3rd sm, mm, kfb, k to 2 sts before 4th sm, kfb, k to end. 186 (204, 222, 240) sts.

Rnds 2-4: Knit.

Repeat these 4 rnds until you have a total of 226 (244, 262, 280) sts.

Work straight without shaping for 7.5 cms.

Next rnd: Inc 8 sts using yo as evenly as possible throughout rnd. 234 (252, 270, 288) sts.

Change to 3.75mm circular needle and work lace for 7 repeats, then purl 1 rnd.

Cast off very loosely purlwise. Use a needle one or two sizes larger if needed. Sew in loose ends.



Double Stranded Straps (make 2)

With 2 strands of yarn held together, crochet a length of chain for approx. 102 cms (40 inches). Try top on and place 4 safety pins where you'd like your straps to be; 2 at the front and 2 at the back.

Starting at the 2 safety pins at the back, thread crochet chain firstly through one lace yo and out the next lace yo. Bring chain ends to the front safety pins and thread through lace yo's from the inside to the outside, then tie a bow.

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Flamenco

a feather and fan mobius

By Christine Jones

Yarn (Red Version):

- MC Moda Vera Cup Cake 50%nylon + 50%acrylic (50grams/1.75oz, 97m/106yds) 3 balls Colour #252
 C1 Patons Jet 30%alpaca + 70%wool (50grams/1.75oz, 74m/81yds) 1 ball Colour #8
 C2 Moda Vera Soya 100% soya (50g/1.75oz, 150m/165yds) 1 ball Colour #04
 C3 Moda Vera Bamboo/Cotton 70%bamboo + 30%cotton (50grams/1.75oz, 75m/82yds) 1 ball Colour #11
 C4 Excel Metallic (20grams/.75oz) 1 ball Colour #TA46 (crochet thread similar to Aust 4 ply)
 C5 Spotlight 8 ply Pure Wool 100% wool (50grams/1.75oz, 90m/99yds) 1 ball Colour #4
 C6 Moda Vera Ballroom 41.5%bead + 58.5%acrylic (50grams/1.75oz, 100m/110yds) 1 skein Colour #3

Yarn (Green Version):

- MC Moda Vera Bamboo/Cotton 70%bamboo + 30%cotton (50grams/1.75oz, 75m/82yds) 3 balls Colour #08
 C1 Patons Jet 30%alpaca + 70%wool (50grams/1.75oz, 74m/81yds) 1 ball Colour #9
 C2 Moda Vera Linen Mode 60%cotton + 40%linen (50grams/1.75oz, 95m/104yds) 1 ball Colour #07
 C3 Spotlight 8 ply Pure Wool 100% wool (50grams/1.75oz, 90m/99yds) 1 ball Colour #42
 C4 Moda Vera Believe 49%wool + 30%soya + 21%mohair (50grams/1.75oz, 125m/137yds) 1 ball Colour #31
 C5 Moda Vera Precious 95%wool + 5%cashmere (25grams/ almost 1oz, 70m/77yds) 1 ball Colour #09
 C6 Moda Vera Tuscano 50%wool + 50%bamboo (50grams/1.75oz, 50m/55yds) 1 ball Colour #07

Needles and notions 6mm (US10) 80cm circular needle, 4.5mm (US7) crochet hook, stitch marker, tapestry needle

Finished measurements Red version is 42cm (16.5 inches) from side to side when laid flat. Green version is 44cm (17.5 inches) from side to side when laid flat. Length from top to bottom of back when laid flat, not including ruffle is 30cm (12 inches), but will depend on the yarns used and is a personal choice as to how many rows are knit. Instructions provided fit size 10-12 with a loose drape, and size 12-14 with comfort. To go up in sizes increase the number of cast on stitches in 18st increments.

Abbreviations K2tog=knit 2 stitches together, yfwd=yarn forward, dc=double crochet

Pattern

Using MC and cable cast on, loosely cast on 144sts red version (153sts green version). **This is half of the number of final stitches that will be cast on.** Bring needle around as if to commence knitting in the round. Pick up the loop below the stitch on the left hand needle and knit it onto the right hand needle. Continue to pick up and knit the loops below each cast on stitch (leaving the initial cast on stitches in place). When you have knit every loop the circular needle will be twisted back around on itself and there will now be on the red version 288 (306 green version) sts on the needle. Place marker to denote beginning of the round.

Round 1: knit

Round 2: knit

Round 3: * (K2tog) 6 times, (yfwd, K1) 6 times rep from * to end

Round 4: purl

Rounds 1 - 4 form pattern. Repeat pattern throughout, making colour changes as follows (or as desired) at the beginning of the round:

Round 5: C2

Round 7: C3

Round 9: C4

Round 11: MC

Round 13: C1

Round 15: C4

Round 18: C5

Round 21: C6

Round 23: C3

Round 29: C1

Round 31: MC

Round 34: C2

Round 37: C6

Round 38: C4

Round 39: MC

Work 41 rounds (or until desired length), making colour changes as required). Cast off until one stitch remains. Transfer this stitch to the crochet hook. Work 2 dc in each stitch; join round with a slip stitch. Chain 3. Work 2 treble in next space, then 2-3 trebles in each dc space to end (if you prefer a more ruffled edge then work 3 trebles, however you may require another ball of yarn). Join round with a slip stitch, cut thread & pull through. Weave in ends. Wear with attitude!

Cable cast on Put 2 sts on left needle as in knitted cast-on. Continue as for knitted cast-on, but instead of putting the right needle through the stitch, put the right needle between the last two stitches.



Inspiration for Flamenco came from the Spanish dancers of that name & the movement suggested by the feather and fan pattern. The warm version of the Flamenco reflects the traditional dress of Flamenco dancers; swirls of red, orange & yellow with a flash of black (this was the version entered in the Esme Johnson Feather & Fan Competition, Yarn #13, page 45). The green & blue version of Flamenco was knit in honour of 2009 being the International Year of Natural Fibres.

As differing weight yarns are used in Flamenco, exact gauge is not essential. Any yarns may be used; these directions apply to yarns of approximately 8ply/DK weight, with accent colours ranging from 5ply/sport to 10ply/worsted. The finished width of the mobius can be changed by increasing or decreasing the total number of cast on stitches (keeping an 18 stitch repeat).



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Ride the Wave

By Melissa Deutsch Scott

Yarn SWTC Pure® 100% soy yarn (50gm/1.75oz, 150m/165yds, 13wpi, equiv Aust 8 ply) 4 (5) balls MC, shown in glacier #079, 1 ball CC shown in blue depths #072

Needles and notions 3.75mm (US5) 100 and 60cm circular needles, 4mm (US6) 100, 80, and 60cm circular needles (Change needles as decreases require.) 4mm (US6) crochet hook, tapestry needle, stitch marker, safety pin for threading ties

Tension 20sts and 28rows per 10cm (4 inches) on 4mm (US6) needle in st st or needle required to obtain correct tension

Sizes adjustable waist to fit 70-78cm (sm/med) and 80-85cm (lg/xlg) waist; skirt shown is approx. 57cm (22.5 inches) in length. To shorten/lengthen skirt, work fewer/more rows after the Big Wave Eyelet in the band, before the next decrease round).

Catch the spirit of sand and surf with this easy summer soy knit. Cotton is the usual choice for hand-knitted skirts. It is a mainstay of summer knitting, yet it can often be heavy, lack drape, and loosen with wear. The beauty of soy yarn is that it looks like light cotton, with the drape and airiness of soy fibre, often referred to as vegan cashmere. You'll love the way this skirt feels and wears.

Bottom Hem

With 3.75mm (US5) needle and CC, cast on 224 (252) sts using the long-tail cast on method. Place marker and join for circular knitting. Knit 6 rnds in st st. Chg to 4mm (US6) needle and purl 1 rd. Knit 7 rnds. End of bottom hem.

Border

Change to MC and knit 4 rnds. Begin working Big Wave Eyelet stitch from chart, working 8 (9) repeats. Work entire chart once (40 rows, knitting all evenly-numbered rounds). Knit 3 rnds. Next round: decrease 4 (10) sts evenly across next knit round 220 (242) sts. Knit 3 rnds. Eyelet Round: *yo, k2tog* repeat from * to * around. Knit 1 rnd. Skirt measures approx. 15.75cm (7 inches) from purl round on hem.

Skirt Body

Begin working body of skirt in wide rib pattern as follows:

Rnds 1 and 2: k11, p11 around. **Rnd 3** (eyelet rnd): k5, yo, k2tog, k4, p11 around. Work this 3 round rib pattern for approx. 2.5cm (1 inch) for sm/med. For lg/xlg, work this 3-round rib pattern for approx 10cm (4 inches).

Decrease rnd: *k11, p5, p2tog, p4* repeat from * to * to end 210 (231) sts.

Work in 3-round eyelet rib as k11, p10 for 10cm (4 inches) for sm/med and for 5cm (2 inches) for lg/xlg. **Decrease rnd:** *k11, p4, p2tog, p4* repeat from * to * to end 200 (220) sts. Work next 5cm (2 inches) as:

Rnds 1 and 2: k11, p9 around. **Rnd 3** (purl stitch instead

of yo eyelet) as: *k5, p1, k5, p9* repeat from * to * to end. **Decrease rnd:** *k11, p4, p2tog, p3* repeat from * to * to end 190 (209) sts. Work 5cm (2 inches) in rnds

1-3 as: **Rnds 1 and 2:** k11, p8 around. **Rnd 3:** k5, p1, k5, p8 around.

Decrease rnd: *k11, p3, p2tog, p3* repeat from * to * to end 180 (198) sts.

Work 5cm (2 inches) in rnds 1-3 as: **Rnds 1 and 2:** k11, p7 around. **Rnd 3:** k5, p1, k5, p7 around.

Decrease rnd: *k11, p3, p2tog, p2* repeat from * to * to end 170 (187).

Work 2.5cm (1 inch) as: rnds 1 and 2: k11, p6 around; **Rnd 3:** k5, p1, k5, p6 around. **Decrease rnd:** *k11, p2, p2tog, p2* repeat from * to * to end 160 (176) sts.

Work 2.5cm (1 inch) as: rnds 1 and 2: k11, p5 around; **Rnd 3:** k5, p1, k5, p5 around. **Decrease rnd:** k5, k2tog, k4, p5 around 150 (165) sts.



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Waistband

Change to CC and knit 3rnds. Tie opening rnd: k71; cast off 3 sts (3st dec). Cast on 3sts tightly, knit to end of rnd. Knit 3 more rnds, taking care to tighten the cast on sts at tie opening. Purl 1 rnd. Change to 3.75mm (US5) needle and knit 5 rnds; then, work 2 rnds in k1,p1 ribbing. End of waistband. DO NOT CAST OFF.

Waistband finishing: Cut a very long yarn end (around twice the skirt circumference will do). With tapestry needle, sew "live" sts to inside of waistband, using purl row as fold-line. To sew evenly and to maintain necessary waistband elasticity, slip first st purtwise off needle and slip needle through corresponding inside purl bump. TIP: find the first MC purl bump and use that as a guide. Sew all sts to inside waistband.

Crochet Ties (make 2)

With 4mm crochet hook and 2 strands of yarn, work a sl st chain for approx 152cm (60 inches), the first in MC and the second in CC. To complete tie, crochet ends together with sl st so that MC and CC are joined, at both ends.

Finishing

Thread chain chord through waistband. Sew bottom hem, using purl bumps as fold-line. Weave in all ends. Block if desired.

[illegible]

1

ssk

Q

yarn over

1

k2toq

knit

Tabitha

By Jennie Pakula



Tabitha

By Jennie Pakula

Yarn Morris Paddington 80% Bamboo + 20% Merino (50g/1.75oz, 125m/137yds, 16wpi, equivalent Aust Sply, CYCA#2) 5 (5, 6, 7) Balls Colour Dover (611)

Needles and notions 3mm (US3) needles, either 50cm long circular or 100cm long circular (if using magic loop method), or DPNs; 4.5mm (US7) x 80 cm circular needle; stitch markers; removable markers; tapestry needle

Tension after blocking: 20.5 sts and 24 rows to 10cm square (4 inches) in stocking stitch using 4.5mm needles. Important: see notes regarding the tension swatch.

Sizes:

Size	XS	S	M	L
Width at upper chest (see sizing notes)	25cm 10in	27cm 10.5in	29cm 11.5in	31cm 12in
Finished size at bust	86cm 34in	96cm 38in	103cm 40.5in	112cm 44in
Finished size at high hip (top of the pelvis)	92cm 36in	101cm 40in	109cm 43in	118cm 46.5in

Abbreviations **ktbl**=knit through back loop; **ml**=pick up loop between st just worked and the next st, place on left needle and **ktbl**; **pm**=place marker; **ptbl**=purl through back loop; **sm**=slip marker; **ssp**=with yarn in front, slip the next two sts, knitwise, one by one, place back on the left needle, then purl them together through the back loops; **Special Cast Off**=with yarn at the back, slip the first st purllwise, *yf, purl 1, yb, put the left needle through the fronts of the stitches just worked and knit them through the back loop. Repeat from *.

A flowing boho top in drapey bamboo featuring a classic daisy lace insert. You can work it with a dainty cap sleeve or as a strappy camisole.

The garment is seamless, involving no sewing at all except to weave in ends. Yay! The top is started from the lace edgings at the top of the front and back. Stitches are picked up along each edge and worked down to the armholes, where the fronts and backs are joined and worked in the round to the bottom. The body is worked at a looser tension than recommended for the yarn, to emphasise the drape of the bamboo. Stitches are then picked up around each armhole, and extra stitches are cast on for the straps, which are worked in garter stitch in the round. If you prefer a simple sleeveless camisole, cast off all the stitches at that point. Otherwise, sleeves are worked out from the straps, working back and forth in short rows. This top is designed for the special characteristics of a bamboo yarn, which means care will need to be taken if you wish to substitute yarns. Bamboo, like many plant fibres, has a tendency to drop and grow, and the sizing of the pattern is designed to take this into account. Therefore, don't panic if your finished top looks a bit small, it will grow into the right size with blocking and the first wear.

Notes

As always, a tension swatch is essential. To get your tension, with 4.5mm needles, knit in stocking stitch a swatch 30 sts wide and about 30 rows long. Measure it before blocking, and count your rows and stitches over 10cm. Now, soak it in lukewarm water for 15 minutes, then roll it in a towel to remove excess moisture. Spread it out flat, and when it is just damp, hang it up (either pin it on a board with a few pins across the top, or hang it from a drying rail with a few pegs). Put a little extra weight on the bottom of it too, for example by attaching a couple of stitch holders to the bottom to encourage it to drop so you can get a better idea of how it will end up. You will find that the stitch tension is slightly tighter, being 1/2 to 1 stitch more per 10cm, and that the row tension will be significantly different, with 4-5 rows less than what you started with.

Sizing notes: The body is designed to be loose and drapey, so choose your size by the width of your upper chest so the straps sit in the middle of your shoulder. Wear a bra that sits well (ie it doesn't drive you crazy by constantly slipping off your shoulders!) and measure across your upper chest, just above your armpits from the outside of one edge of your bra strap across to the other. If you need to morph to a larger size to fit your bust and hips, divide the extra stitches you need to add between the rows where you cast on 2-3 sts at the beginning and the round where you cast on the underarm sts and join. For example, if I am a size S across the upper chest but a size M at the bust, I need to add in 16 sts: 4 in each of the four armhole curves. The best way to do this is to put in an extra st at each row where I'm casting on 2-3 sts, then the rest in the armhole, so instead of casting on 2 sts, I cast on 3; instead of casting on 3 sts, I cast on 4; then I cast on 11 sts instead of 9, place marker, then another 11, and so on. Work it out and mark up your pattern accordingly.

Lace chart notes: when you are doing a yarn over before a p2tog, you will effectively be doing 2 yos: one to do the yarn over, then one to get the yarn to the front again before you p2tog. Don't just bring the yarn over the top of the needle once, as the resulting hole will be too tight.

On the front chart when you are making the holes for the daisy, you will knit into the front and back of the yarn over made in the previous row.

Short rows: Short rows are worked under the front lace insert to create a curve. If you want more detailed short row instructions see "Hope" in Yarn 12. In this technique, you turn the short row without wrapping or a yarnover, slip the first stitch (crucial to avoid a hole) and work back. When coming back on the next row, work up to the point where you turned, working the stitch you slipped on the last row. Then, on the wrong side, pick up the loop two rows below that stitch and work it with the next stitch, ensuring the loop stays on the wrong side. This will involve a p2tog if working on the wrong side and an ssk on the right side. The more usual wrap and turn method is not recommended.

Chart 1 (Front lace)

See top right of next page

Chart 2 (Back lace)

On the right

2	⚡		○	△			
			△	○		⚡	1
	6	5	4	3	2	1	

corner of the lace strip. The slipped sts and the cast on row should give you about 35 (39, 43, 46) spaces in which to pick up sts. Now, swap that st to the 4.5mm needle, and with that needle, pick up sts for back as follows:

For XS, S & M: pick up & k 2 (2, 1) *yo, pick up & k 3* rpt * to * [ie repeat 11 (12, 13) times] to end (**M** only: pick up & k 2 on last rpt): 47 (51, 57) sts. The **M** number of stitches doesn't quite divide in neatly.

For L: pick up & k 1, yo, * pick up & k 3, yo*, rpt * to * to last 2 sts, k2: 61sts

Row 1: p3 (3, 3, 2), p1tbl, *p3, p1tbl * , rpt from * to * to last 3 (3, 4, 2) sts, purl to end. The idea is to purl into the back loop of all the yo's you made in the previous row.

Row 2: knit

Row 3: purl

Repeat rows 2 & 3 (three times).

Row 10: k1, m1, k to second last st, m1, k1.

Row 11: Purl.

Repeat rows 10 & 11 4 (5, 6, 7) times: 57 (63, 71, 77) sts.

Using cable method, cast on 2 sts at the beginning of the next two rows (continuing to work in stocking stitch) and 2 (3, 3, 3) sts at the beginning of the following two rows: 65 (73, 81, 87) sts).

Joining row Turn, knit to end of row. *Turn, and using cable method, cast on 8 (9, 9, 10) sts, PM, cast on 8 (9, 9, 10) sts*, knit 75 (83, 91, 97) sts across the front, rpt from * to *. Turn, join to back, ensuring the cast on sts are not twisted: Stitch count is now as follows: **XS:** 81 back + 91 front = 172; **S:** 91 back + 101 front = 192; **M:** 99 back + 109 front = 208; **L:** 107 back + 117 front = 224.

Knit 4 rounds. Place a removable marker at the edge of the work directly above the markers, to indicate the middle of the armhole. This will help you when you get to pick up the sts for the armhole binding and strap.

Work Increase round: Knit across front to st before marker, * m1, k1, sm, k1, m1*, knit across back to st before marker, rpt from * to *.

Knit 20 rounds (about 7 cm, precise interval is not important, but should be consistent) then work an



increase round. Repeat this 3 times, so that a total of 4 increase rounds have been worked, then work another 20 rounds.

Stitch count: 188 (208, 224, 240) sts.

Purl one round, then using 3mm needle, cast off using the Special Cast Off described above. When you have only 1 st left

on RN, knit into the st below the first cast off st, and slip LN into front of 2 sts on RN, k them tbl. Cut yarn and pull it through the last st.

Armhole bindings and straps

Left sleeve/strap: With 3mm needle, starting at centre armhole marker with front RS facing, pick up and knit 34 (36, 38, 40) sts evenly up to the top of the front. The pick up will look pretty sparse. You will be picking up about 1 st to every 1.5 stitches in the armhole, about 2 sts in every 3 rows in the diagonal and vertical sections, and 12 sts in the 16 sts at the edge of the lace. Place a removable marker at the edge so you don't mix up the picked up sts and the cast on sts when you're counting. Sometimes it can be hard to tell when the cast on sts start! Turn, and using cable method, cast on 32 (32, 34, 34) sts. Turn, ensuring the cast on sts are not twisted, and pick up 38 (40, 42, 44) sts down the back and up to the centre armhole marker. Stitch count: 104 (108, 114, 118) sts. Replace the marker at the bottom of the armhole with a normal strap marker. Round 1: Purl; Round 2, Knit. Repeat rounds 1 & 2 twice. (Note: if you are making a cami and want a wider strap, just repeat rounds 1 & 2 a couple more times. The finished width of the strap as it is written is a bit over 1.5 cm.)

For Camisole: Using normal cast-off and 3mm needle, cast off all sts purlwise. When there are no more sts to cast off, k into st below first cast off st, pass the previous st over it, cut yarn and pull it through.

For cap sleeves: Using normal cast-off and 3mm needle, cast off 23 (25, 27, 29) sts purlwise. Ptbl 58 (58, 60, 60) sts, placing a marker after the 29th (29th, 30th, 30th) st to indicate the centre of the sleeve. Cast off final 23 (25, 27, 29) sts purlwise. When there are no more sts to cast off and you have just one left on your RN, k into st below first cast off st, pass the previous st over it, cut yarn and pull it through. Using 4.5mm needle and with RS facing, rejoin yarn to rem sts at front. Knit to 3 sts before marker, yo, k to marker, yo, sm, k3, yo, k to end.

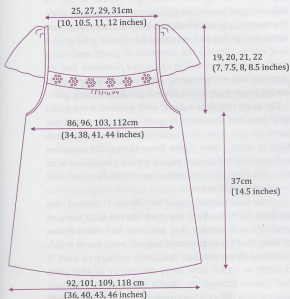


Turn, sl 1, purl to 11 sts past marker (ptbl the sts that were made with yo's in the previous row), turn, sl 1, k to 11 sts past marker; turn, sl 1, p to 1 st beyond the point where you stopped and turned; turn and knit back to 1 st beyond the point where you last stopped and turned. Continue in this manner until there are 4 sts to be worked into the sleeve at both ends. Now, for the next 3 rows, turn, sl 1 and work to 2 sts beyond where you last stopped and turned. Slip last 2 unworked sts onto 3mm needle, slip 1, purl (on RS) the balance of the sts with the 3mm needle, turn, slip 1, and cast off all sts using the Special Cast Off.

Right sleeve/strap: Join yarn to other side, with back facing, and from the centre armhole marker, pick up and knit 38 (40, 42, 44) sts up back. Turn, and using cable method, cast on 32 (32, 34, 34) sts. Turn, ensuring the cast on sts are not twisted, and pick up 34 (36, 38, 40) sts down the front and up to the centre armhole marker. Stitch count: 104 (108, 114, 118) sts. Work as for other sleeve or strap as indicated for the first sleeve.

Finishing

Weave in ends. Soak the top in lukewarm water, with a little dash of wool mix or baby bath added. Rinse, then gather it up and gently lift it out, and roll it in a towel to remove excess moisture. Lay flat, pulling the garment into shape, until nearly dry. Then hang on a padded hanger for a little longer to allow the body to drop into shape. In all future washings, however, the top should be dried flat.



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Handmade = time + love + intent

By Tamara Protassow-Adams

My most treasured gift was given to me by my Aunt. It's a hand-knitted cardigan with a shawl collar, a toggle closure and ribbing from the bustline down. The yarn is a lovely variegated merino, probably 10-ply, shading from purpley-brown through lilac, turquoise and green tints. It smells faintly of the rose soap that my Aunt uses to store with knits, and it fits like the warmest kind of hug. But the best thing of all is that it was made especially for me.

Actually, my Aunt did admit to originally knitting it for herself, but it seemed more like something she would have worn as a younger woman. As I take after her in looks and build, I was a logical recipient. Moreover, as she was knitting, she said, she thought of me constantly. Stitch by stitch, row by row she thought of me. (What, exactly, she thought I don't know, but surely the cardigan would not feel so good to wear if it was bad!) In the end, it seemed natural to her to give it to me, and as a beginner/intermediate knitter who has attempted one botched jumper, and a just-wearable cardigan it felt like I'd been given a miracle in the form of yarn.

To me it is perfect in every way—not just the colours, or the style, or that by some miracle the sleeves are long



enough for my arms. It is the feeling of that magical alchemy that occurs when someone makes something with you in mind, taking their time over it to create a tangible expression of love.

Since I became a mother five years ago, I have taught myself to knit, as well as dry and wet felting, and passable crochet. Many of the gifts I have given in that time have been handmade, usually because I prefer to stay at home and craft than brave the shops with two children in tow. It wasn't until I was given that cardigan though, that the meaning of receiving a handmade gift resonated with me.

More and more people around the world are waking to the need to conserve more resources, seek happiness within our own communities and reduce our impact on the planet we share. There is a worldwide internet movement called *Buy Handmade* (see www.buyhandmade.org) that encourages people to buy or make and give handmade gifts during the holiday season. I have seen their small badge on blogs and websites, (and agree that giving and receiving handmade gifts goes a long way to alleviate the sameness of goods made on a production line) as well as easing the pressures that we place on our environment. After receiving my special cardie, I now truly know the value of a handmade gift.

The more people are gifted with items that are made with love and the intent to pass on that love, and the more people come to realise just how wonderful it feels to wear / own / give these things, the more we will not only reduce our impact on our planet, but with the added bonus of increasing our connection with our loved ones and friends.

I was unexpectedly touched when I opened the package from my Aunt. My eyes blurred with tears of gratitude and wonder that someone had spent hours of their time creating something just with me in mind. I stroked those stitches, the lovely variegated yarn. I thought to myself how every centimetre of that yarn had passed through my Aunt's hands as they knitted and stitched before it became mine, and how the thread of her creativity would connect us, year by year.

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Knowing when to Frog

By Rhonda Watson



There's an old country and western song that goes something like:

*You've got to know when to hold 'em
Know when to fold 'em
Know when to walk away
Know when to run*

The song is about playing cards I think—or maybe about women. I'm not sure, but I have a new application for the lyrics—it's clearly about knitting.

And let me make it clear up front. I *didn't* know when to walk away from my last project. Now it's finished, it's clear as can be that I *should* have walked away—no, I should have *folded and run*. But I didn't. And now the little mess of green yarn in front of me contains a lesson for us all.

It started with the yarn. The perfect green yarn—a blend of wool, silk and cashmere. I bought enough for a scarf, took it home and knew it had to become a jacket, nothing less. I rang the store and had them send 12 more balls. I will not tell you how much that cost, but I knew it was essential.

Then came the UFOs. I looked at them all and resolved that they must be finished before the green yarn was begun. So of course, 9 months later I finally took out the green yarn...

Here is when it all began to go wrong. I know that *now*, looking back with the wisdom of hindsight. Because I began to *browse*. This means that all my original commitment to a lovely green jacket was slowly but surely eroded away with endless possibilities. Like the person with the remote control, continually looking at what else is on TV, I became addicted to browsing. Web sites make this much worse. I could now look and see what every knitter in the world had done with my green yarn. There are 72 pages of photos, each with comments, about all the other projects that could be possible. The image of the green jacket began to fade and chaos entered. In fact I became trapped in the world of browsing and possibilities. Meanwhile I knitted four other objects.

Weeks had passed and then the sense of panic kicked in. 'I must make a decision!' I took out a ball from the

cupboard and fondled it. I kept it near my chair. I took out my magazines and pattern books, I earmarked pages, I created a short list, I went back to the web photos, I saved some of them as wall paper images on my computer. I became immersed in chaos and indecision, but it was so sweet, because I was living in the land of possibilities, and all my imagining was wondrous. I still fondled the yarn often. More weeks passed in this state. Life went on around me. I appeared to be functioning normally, but I was constantly imagining the possibilities of the green yarn. I knew with absolute certainty that the green yarn was going to become the most brilliant piece of knitting I have ever done, and maybe the absolute highlight of my knitting career. I kept thinking about the impact of opening my bag and showing everyone at the Knitters Guild what I had made.

As yet, no yarn has touched a needle of any kind. So, for the first time ever, I decide to swatch. Three swatches are created. Three different stitches. They are measured, washed and remeasured. I have yet to decide on a project. I fondle the swatches daily.

The pressure mounts because it is Christmas. The green yarn pressure becomes enmeshed with the general pressure. The sense of *must get it done* overflows into all parts of my life. The kitchen must be painted, the

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For all information on any of these events contact Glenys Mann by post, email or download off the website.

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presents bought, the holidays booked, the kilos lost to fit into the shorts, and of course the green yarn rises to become The Holiday Project. It must be finished by mid-January (even though it's high summer in Sydney).

The pressure becomes almost unbearable. I have countless options, patterns, websites revisited, magazines spread around. Three kinds of needles: bamboo, metal, circulars. I decide to go to the LYS to speak to someone about it. I believe that this conversation will clinch it. It goes like this:

Me: *Hi!*

Salesperson: *Be with you in a moment* (is on phone).

Me: *Sure!*

Minutes pass. She does not yet realise I am about to knit The Most Remarkable Green Object.

Me: *Hello, I'm just wondering...*

Salesperson: *Be with you soon.*

Minutes pass. I begin to look through patterns. I am ignored, my importance goes unrecognised.

Salesperson: *Can I help you?*

Me: *I have this green yarn.*

Salesperson: *Yes... (not as impressed as she should be).*

Me: *I can't quite decide what pattern...maybe cables?*

Salesperson: *Oh no, cables wouldn't work with that yarn.*

Me: *But...I thought*

Salesperson: (flicking through patterns) *Try this vest.*

Keep it plain for that yarn, just stocking stitch.

Me: *Umm...OK...*

Salesperson: *The prices will go up next year. Won't be able to get this pattern again, it will be out of print. Would you like needles with that?*

I look back now and realise this day was the Turning Point. A case of the *She must know better than me Syndrome*. How could I have missed it? On that day I began a pattern I didn't really like in a style that didn't really suit me, with my most loved magnificent green yarn.

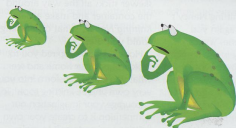
Then, the real low point was reached quietly and passed almost unnoticed. I didn't swatch. I just began, with a hunch on the best size, and a terrible sense of urgency. Because I knew I had to be rid of the green yarn. I was trapped by it now, until it was knitted and complete.


The rest of the process passed very quickly—in ten frantic, obsessive days of knitting. Knitting at the beach; knitting late at night; knitting while travelling; knitting over breakfast; knitting at the BBQ, and so on.

I knew it was looking too wide, but I just kept knitting. I knew it was not really long enough to the armhole, but

I just kept knitting. I *knew* the back neck shaping was getting gapey, but I just kept knitting. I *knew* the thing was looking a lot like a sack, but I just kept knitting. I *knew* when I began to knit two little rectangles to sew to the armholes (to make it longer) that it might not look right, but I just kept knitting. I *knew* as I sewed a whopping 3 cm seam down each side that it might be a bit bulky, but I just kept going. I *knew* the bands were too narrow but I just kept knitting because I knew IT HAD TO FINISH SOON!

It looks terrible—too wide, too short, gaping back neck, just plain ugly. That's when the words of the old cowboy song started running around my brain. 'Know when to walk away, know when to run'. I should have stopped and frogged after the first 3cm. My wonderful green yarn has become the worst thing I have ever made.



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YARN 4 Kids



Welcome back to YARN 4 Kids.

Try not to steal Yarn Magazine from the grown-ups for too long ~ but find a cozy, quiet space and enjoy Yarn 4 Kids..... keep crafting ☺

Recycling: make your own Knitting Tools

Sometimes we don't have the money to go out and buy special tools or equipment to learn to knit or make something with yarn. The good thing is you don't HAVE to go out and buy tools! Usually you can find things around your home or even your back yard to make your own knitting tools. Here are some ideas that you can try at home!

Make your own Knitting Needles

Any smooth, long object can be used for a knitting needle set. It doesn't have to be straight either (think circular needles). Maybe Dad has some old dowel sticks in his shed. These make great knitting needles: cut them to length and sharpen the ends with a pencil sharpener. You could even try tree sticks from your garden, sharpened and sanded.



Give them a light sand and then borrow some of Mums vegetable oil to rub in to make them shiny and smooth. Glue a bead or felted ball on the end so your stitches don't fall off. Or you could use a blob of bluetak or plasticine, even masking tape...anything to keep your stitches on!

You know those old pens that no longer work that usually end

up in the bin. They actually make great knitting needles. Remove the ink insert and add something to the ends to prevent the stitches falling off. Those rubbers that go on the end of your pencil work great. Voila, your own funky clear knitting needles. Tell Mum about this one!

Make your own Knitting Nancy

The store bought Knitting Nancy's are very lovely, but again you don't have to buy one. You can have more flexibility in the number of stitches and the size of your knitted cord by making your own. Homemade ones are also great for beginners! A simple Knitting Nancy enables you to just use your fingers to lift the stitches over.



These are the simple bits and pieces you will need to make your own knitting Nancy: cardboard roll; some icy-pole sticks; tape (sticky tape, masking tape, packing tape or electrical tape).

Simply place the number of icy-pole sticks you would like evenly spaced around the cardboard roll. Fasten with tape and there you have it...a ready-made Knitting Nancy. How quick was that!

This type of Knitting Nancy doesn't need a hook to lift the loops over, as it is big enough that you can just use your fingers.

Experiment with just four icy-pole sticks, then try five or six and see what your cords come out like. Also try with different thick and/or thin yarns.

You are only limited by your imagination with Knitting Nancy's.

Try cutting a hole out of the bottom of an ice-cream container and put icy-pole sticks or even skewer sticks all the way around the container and make a *Giant Knitting Nancy*. What other things could you use?

Hope we have inspired you to look around your home and see what you could transform into your very own unique knitting tools! To encourage your imagination our competition is to create your own knitting tool and use it to make something with yarn...this can be a work in progress or a finished article. Send us a photo of your knitting tool and your work by Feb 1 to be in the running to win some fabulous yarn prizes!

Congratulations Ethan,

Zyrs from USA. You had the biggest & most creative finger knitting, with the yellow chain measuring a whopping 22m. Keep an eye on the letterbox for your YARN goodies pack. What an effort!

Keep crafting kids and I can't wait to see what knitting tools you create!



If you would like to see yourself here in Y4K send us your picture and some facts about yourself either by email or mail.

YARN 4 Kids Comps

We invite you to get busy. Take a photo of your creation and email it with your name, age and address to info@yarnmagazine.com.au or via mail PO Box 238, Lennox Head NSW 2478 before 1st Feb '10 to go into the draw to win a Yarn 4 Kids goodies pack! Packed full of fibrelicious fun! Can't wait to see your creations!!

C is for Cellulose

By Michelle Moriarty

With The International Year of Natural Fibres drawing to a close, and summer hot on our heels, it is time to look at plant fibres: cotton being king, accounting for nearly half of world fibre sales. The cotton shrub is a member of the Hibiscus family, with the fruit or *boll* being used in the production of fibre, yarn and fabric.

Cotton seeds were introduced to Australia with the First Fleet in 1788, and have experienced *boom and bust* cycles ever since. Around 98% of our cotton is exported, with around 500,000 hectares being devoted to the crop (2/3 grown in NSW, the remainder in QLD). Over 100 countries grow cotton, with the major producers being China, USA, India, Pakistan and Brazil.

Cotton is a very thirsty crop, for water, pesticides and fertilisers. There has been an increased awareness of and demand for organic cotton, native cotton and even hybrid cotton as a direct result of this. In Peru *native cotton* grows in a range of natural undyed colours, ranging from creams, browns and greens to not-so-common rust colours, eliminating the need for dyes. If the natural colours become sun bleached or dull, they need washing in hot water to restore. Boiling the cotton removes the natural waxes, and seems to intensify the colours. There are several farms in Australia that grow the natural coloured cotton.

Bast fibres (where the stalk part of the plant is used, rather than the fruit) have traditionally been processed for use in bed linen, denim, sails and cordage. Bast fibres include hemp, flax (linen) and ramie. They are cool to wear, but lack elasticity, and can sometimes be stiff. By combining these fibres with more elastic fibres, and/or processing them under pressure, the fibres become softer and more pliable (which also happens naturally after several washes). Bast fibres develop a lovely natural patina over time, and the new wave of knitting yarns featuring these fibres are beautiful to work with. There are many suppliers in Australia.

Plant-by-products, such as pulped wood chips and plant proteins, make excellent base materials for yarn, with many of the same comfort properties as other natural fibres. They are cool, smooth and breathable, with excellent dye uptake, making them very desirable for hand knitters. They are often referred to as regenerated cellulose fibres and include rayon, tencel®, bamboo, soy, corn, banana (abaca) and sea cell. These fibres are often combined with other fibres to make them more elastic, or warmer or take on other different properties. Tape or tube yarns are popular choices for bamboo, soy and corn based yarns, as it gives the yarn elasticity, and makes the end garment much lighter. Most yarn stores now stock at least one type of regenerated cellulose yarn. I highly recommend that you give them a try and see what makes them all so unique and special.



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Bamboo Soy 49% Bamboo + 33% Soy + 18% Elastic (50g/1.75oz, 171m/185yds, 17wpi, equiv Aust 4 ply, CYCA#1) 29sts & 40 rows to 10cm (4inches) on 2.75mm (US2) tortoiseshells. \$9.60 yarnomat.com.au



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Pakucho Organic Cotton 100% organic cotton (50g/1.75oz, 81m/88yds, 11wpi, equiv Aust 10 ply, CYCA#4) 20sts & 25 rows to 10cm (4inches) on 4mm (US6) bamboo. \$8.80 from www.ecoyarns.com.au



Ewe Beaut Sampler Packs Sample a selection of Aussie yarns and fibres, including hand dyed and some hand spun, weights & fibre types vary. Updated on Ravelry \$25 from ewebeaut.etsy.com



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CRAFTY CALENDAR of EVENTS

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www.sturt.nsw.edu.au

11-22 January

NSW Hand Weavers & Spinners Guild Summer School
St Paul's Church of England, Burwood, NSW
Various Classes (02) 9745 1603
www.nswweave.org.au

13-22 January

Tasmanian Creative Arts Summer School
Various Classes.TAS
www.acadarts.utas.edu.au

10-14 February

The Stitches and Craft Show, Sydney
Rosehill Gardens, Sydney
www.stitchesandcraft.com.au

20-25 February

Gramplains Texture
Workshops offered for the weekend and/or four days
www.visitthallgap.com.au/gramplaintexture

19-21 February

Craft Expo, Newcastle
Newcastle Entertainment Centre
Brown Road, Broadmeadow
www.thecraftexpo.com.au/Newcastle2010

26-28 February

Royal Canberra Show
Exhibition Park, Canberra, ACT
www.rncas.org.au/showwebsite

4 March

Launch of new Embellish Magazine
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www.artwearpublications.com.au

11-14 March

Craft Expo
The Dome, Homebush, Sydney
www.thecraftexpo.com.au/Sydney2010

25-28 March

Craft Expo
Brisbane Exhibition Centre
Cnr Glenelg & Merivale Streets
www.thecraftexpo.com.au/Brisbane2010

Alterknit Nashita Knit Kits in childrens size 2-3, 4-5, 6-7. Kit includes 100% plant dyed merino wool, rosewood needles, pattern, buttons, sew-in label, in a cardboard gift pack. \$129 from alterknitkits.com



Ode to the Stash

By Beth Battrick

Where potential lies side-by-side,
With preservation, plans and dreams;
A cupboard fantasy, wardrobe-wide:
A neat way of containing infinite schemes.

That tumbling silk, the mermaid's locks,
Will mark my beloved matriarch's birth:
That merino from beloved, hand-reared flocks,
For the day my new nephew reaches Earth.

Plans lightly-plied and knits ambitious,
Mock-sorted by colour: an orderly facade,
Freedom to indulge in knits capricious,
And explore creative eruptions unbarred.

Hospitable cupboard, you heard my goals,
Countless skeins, soft rainbow gold.

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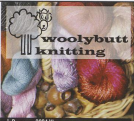
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Knit stitches abbreviations

* **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpm(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (incs 1 st)
m	metre(s)
ml	make 1 (raised increase)
mlL	make 1 leaning left
mlR	make 1 leaning right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
pso	pass slipped stitch over
p2tog	purl two sts together
RS	right side
Sl, sl	slip
Sm, sm	slip marker
ssk	slip, slip, knit (decs 1 st; a left-leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	together
WS	wrong side
yb	yarn back
yf	yarn forward. Makes a st on a K row by moving yarn to front of work under right hand needle.
yo	yarn over: See also 'ym'
yrn	yarn round needle. Before a purl st must go fully around the needle.

Make 1 (right leaning) (MIR)

Pick up the right-hand side of the stitch below the stitch you are about to work and knit into it. This will create a nearly invisible increase on the right of the stitch you are about to knit.

Make 1 (left leaning) (MIL)

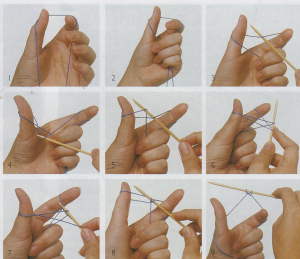
Pick up the left-hand side of the stitch two rows below the one you have just knitted and knit into it. This will create a nearly invisible increase on the left of the stitch you have just knitted.

Knitting symbol fonts from Aire River Design and Knitter's Magazine © 1998ORX Inc.

Magical cast on for top up socks using DPNs cont from pg 13. If you are knitting with DPNs, Cast on to two needles. Work step #9 by knitting 1/4 of the stitches using one needle and the remaining 1/4 of the stitches using a second needle. The stitches may be tight and rather awkward to work. This will improve after the first round.

Work step #10 by knitting 1/4 of the stitches using a third needle, and the remaining 1/4 of the stitches using a fourth needle. (Don't forget to work the stitches through the back of the loop on this round only.) On subsequent rounds, work the increases 1 stitch from the beginning of needles #1 and #3, and one stitch from the end of needles #2 and #4. So, is this good for anything but socks? Absolutely! It can be used for almost any pattern that requires casting on and working in a small closed circle. For example: When casting on a center-out pinwheel, cast on 5 total stitches, three on the bottom needle and two on the top. Work round one and at round 2, begin the pattern's standard yo increases.

To knit the bottom of an oblong bag or purse, cast on enough stitches to equal the length of the bag minus the width (i.e. if the bag will be 10" long and 3" wide, cast on 7" worth of stitches). Work rounds 1, then increase 4 stitches every round until the bottom of the bag is the right size. And when anyone asks you how you accomplished that wonderful, invisible cast-on, you can say, "It's magic!"



<< Long-tail cast on 1) Hold the yarn in your left hand as pictured, with the tail on the left and the working yarn on the right. The tail needs to be about three times longer than the cast-on edge will be. 2) Grasp the two ends in your palm. 3) Insert the needle between thumb and finger, under the yarn, and 4) pull yarn towards thumb. 5) Insert needle knitwise through loop on thumb. 6-7) Use tip of needle to pick up yarn coming off left side of finger. 8) Bring point of needle down through the loop on your thumb and slip the loop off your thumb and onto the needle. 9) Tighten stitches gently. You have cast on two stitches. Repeat steps until you have the required number of cast-on stitches. Note that this also knits the first row and next row should be purled when working st st.

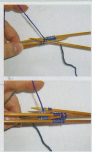


Backward loop cast on

Attach yarn to needle using slip knot. Wrap yarn around thumb clockwise. Insert needle behind front yarn into loop and pull. (Basically, you're knitting the loop off your thumb.)

Slip, slip, knit (ssk) (left-leaning decrease)

Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.



Ultimate Yarn Conversion Guide

Australian Ply	Equivalents described as	USA CYCA number	Wraps per inch	Approx. needle size	Size to 10cm (4") stocking st	Approx. croch. hook size	Aust/UK etc. CYCA size to 10cm (4")
1 ply	Single, very fine weight, cobweb	None as yet	Over 24	No standard	No standard *	No standard	No standard
2 ply	fine weight, lace weight	None as yet	22 or more	2 - 4 mm USA size 1 - 3 Imperial 14 - 8	Varies ** 28 - 32 or even up to 40	No standard	No standard
3 ply	light fingering, fine weight, lace weight, baby	0 lace	20-23	1.5 - 2.25 mm USA size 000 - 6 Imperial 14 - 13	Varies * 32 - 40	Steel ** 1.6-1.4 mm (B, 7, 8) Regular Taper 8-1	32-42 *
4 ply	sock, fingering, fine weight, baby, superfine, light weight	1: super fine	19-20	2.25 - 2.25 mm USA size 1 - 3 Imperial 13 - 10	27 - 32	2.25-3.5 mm B-1 to E-4	21-32
5 ply	sport weight, lightweight, baby, fine	2: fine	15-18	3.25 - 3.75 mm USA size 3 - 5 Imperial 10 - 9	23 - 26	3.5-4.5 mm E-4 to F-7	16-20
8 ply	Light worsted, medium weight, DK double knit	3: light	12-14	3.75 - 4.5 mm USA size 5 - 7 Imperial 8 - 7	21-24	4.5-5.5 mm F-7 to I-9	12-17
10 ply	Worsted, Aran, medium weight, Afghan	4: medium	9-11	4.5 - 5.5 mm USA size 7 - 9 Imperial 7 - 5	16-20	5.5-6.5 mm I-9 to K-13 1/2	11-14
12 ply	Heavy worsted, heavy weight, bulky	5: bulky	7-8	5.5 - 8 mm USA size 9 - 11 Imperial 5 - 0	12 - 15	6.5-9mm K-13 1/2 to M-13	8-11
14 ply	rowing, chunky, extra bulky, rug, super bulky, purl rowing	6: super bulky	6-7	6 mm & over USA size 11+ Imperial 0 - 000	7-11	6 mm and larger M-13 and larger	5-8
20 ply	Pullover, rowing, Icelandic	None as yet	6 or less	10 mm & over USA size 15+ Imperial 000+	10 or less	No standard	No standard

* The 1 & 2 ply yarns are normally used for open worked, lace patterns so the stitch count and needle size can vary tremendously depending on the project.

** Steel crochet hook sizes may differ from regular hooks.

This table compiled by Michelle Moriarty, referencing various Encyclopedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. **This table is copyright to Yarn Magazine.**

Crochet stitches

We say torch, you say flashlight.

Australian/UK	North American
chain (ch)	chain (ch)
double crochet (dc)	single crochet (sc)
treble crochet (tr)	double crochet (dc)
half treble crochet (htr)	half double crochet (hdc)
double treble (dtr)	treble crochet (tr)
slip stitch (sl st)	slip stitch (ss)
triple treble (ttr)	double treble (dtr)
miss	skip (sk)



To start a **sl st (slip stitch)** or **dc (double crochet)** (1) insert the hook into the next stitch, pick up the yarn with the hook and pull it through the st to the front. To complete a **sl st** pull the loop all the way through the second loop. To complete a **dc** (2) pick up the yarn with the hook again and pull it through the two loops.



To make a **htr (half-treble crochet)** or a **tr (treble crochet)** (1) pick up the yarn with the hook. (2) Insert the hook into the next st, catch the yarn with the hook and pull it through to the front (3 loops on hook). To complete a **htr**, catch the yarn again and pull it through all 3 loops. To complete a **tr**, catch the yarn again and pull it through the first 2 loops on the hook; pick up the yarn with the hook again and pull it through the rem 2 loops on the hook. In (2) you can also see the effect of working sl sts across a row to decrease. Here, 4 sts have been decreased.



actual size	metric	american	imperial
	2.00mm	0	14
	2.25mm	1	13
	2.50mm		
	2.75mm	2	12
	3.00mm		11
	3.25mm	3	10
	3.50mm	4	
	3.75mm	5	9
	4.00mm	6	8
	4.50mm	7	7
	5.00mm	8	6
	5.50mm	9	5
	6.00mm	10	4
	6.50mm	10½	3
	7.00mm		2
	7.50mm		1
	8.00mm	11	0
	9.00mm	13	00
	10.00mm	15	000

STITCH & BITCH.....and other colourful groups.

QUEENSLAND

(www.qldspinnings.org.au)

BRISBANE AREA

- QSWFA (Night Owls), Fibrecraft House, Auchterflower. 1st Wed every 2nd Mon.
- Brisbane S&B. Three Monkeys Café, West End. Tues 7pm.
- Brisbane Meet up. Various locations. 3rd Thursday 6pm.
- Redland Spinners & Weavers. St Paul's Anglican Church, Shore St, Cleveland. 2nd & 4th Tues 9am.
- North Pine Spinners. 25pm Church Hall, Williams Street, Dayboro every Thursday 9am to noon. Contact Irie Harmer 3496 2260 or Marie Fleher 3298 5219.

KUREPILA

- Kurepila Spinners & Weavers and Fibre Artists. Kurepila Hall, Kurepila. Tues 9am - noon. Contact Jenny King (07) 5445 3404

NOOSA SHIRE

- Wallace House Spinners & Knitters, 'Wallace House' every Thursday 9am - noon. Contact Sylvia (07) 5474 4256

SUNSHINE COAST

- Chicks with Sticks - 28/2 Mealeuca Street (off Tallowwood Drv Kulwin, Wed nights 5.30-8pm - contact Jenny King (07) 545 7077

NEW SOUTH WALES

(www.knittersguildnsw.org.au)

ALBURY

- Albury/Wodonga Handspinners & Weavers. Albury showground, 2nd Wed of month 10am. Working day 4th Wed of month 11am. Contact Liz Orman. (02) 6026 2489

ARMIDALE

- Armidale Spinners & Weavers. Armidale showground. Every Thursday & 1st, 3rd, 5th Saturday. www.armidaleguild.wordpress.com

BATHURST

- Knit Happens. GT Angus Bar & Grill, Cnr William & Howick Sts, Bathurst. 1st & 3rd Sun 2-4pm.

BATHURST

- Balgownie. Balgownie Village Hall. 2nd & 4th Wed of month.

CENTRAL COAST AREA

- Lalehaven Spinners & Weavers. Charnham Community Hall, Narara. 2nd & 4th Fri 9-2pm.
- Northern Central Coast S&B. Coffee Club (sugarcane fountain area in the middle of Tuggerah Westfield). 3rd Sun 10am.
- Central Coast Branch. The Cottage, Russell Drysdale St, East Gosford. Weaving 4th Mon 9-10am. Spin, Knit & Felt Tue 9-10am. All Fibrecraft Wed 6pm. (Except Dec).
- Tockley Wrap With Love Group. Knit or crochet squares to make rugs for communities in need. We meet on alternate Fridays, 10am to 12noon at Tockley Library. New members welcome.

GOULBURN

- Goulburn Handweavers & Spinners. Wed & Fri 10am-1pm. Contact Warren Yates (02) 4844 5350.

LAKE MACQUARIE

- Lake Macquarie Knitters and Hookers. Jewels Tavern, Belmont North. Wednesday Nights 7pm - 9pm.

LISMORE

- Lismore Spinners & Weavers. McClelland Ridges Hall. 1st, 3rd & 5th Friday 10-2:30pm. www.galsh.com.au/spinners

NOWRA

- Nowra Spinners & Weavers. Contact Joan Ruddick (02) 4423 3356

MORRISSET

- Morisset Spinners & Weavers. Morisset Memorial Hall, Dora St, Morisset. Tues 9am-2pm. Contact Geraldine (02) 4973 4178

SUTHERLAND SHIRE

- Sutherland Shire Spinners & Weavers Inc. Como School of Arts, Howara Crescent. Como. Contact Karen 04192 73193

SYDNEY AREA

- Sydney S&B. Harbours Pub, upstairs. 10-14 Essex St. The Rocks. 2nd Mon 6.30-8.30pm.
- Sydney S&B. Manly Wharf Hotel. 2nd Tues (opp week to Harbours Pub) 7-9pm.
- Courthouse S&B. Courthouse Hotel, Newtown. Almost every Sun.
- Morris & Sons S&B. Morris & Sons, York St. CBD. Tues 5-7pm.
- Wollongong S&B. Lobby Bar Novotel. Nth Wollongong. Last Sat 2-5pm.

- Knitter's Guild (Inner City Group). State Library, Customs House, Circular Quay. 2nd Sat 11am.
- Knit-In. Kogarah Library, St George. Last Mon 10am-12. Last Fri 12-2pm.

CANBERRA AREA

- Canberra Regional Feltmakers Inc. Greenroom. 4th Sat 10am-4pm (Except Dec & Jan)

NEWCASTLE AREA

- Knitters and Hookers. Club Phoenix, Newcastle. Mon 7-9pm.
- Newcastle Knitters Guild. Hamilton North Bowling Club. 2nd Wed 10am.
- Newcastle Spinners & Weavers Guild Inc. Masonic Centre, Cnr Cromwell St & St James Rd. New Lambton. 1st Sat of month. Also The Bruce St Community Hall, East Maitland. 3rd Sat of month. Contact Sandra McIven (02) 4975 1559
- Nelson Bay Hand Spinners, Weavers, Knitters & Felters. Port Stephens Community Arts Centre, gallery off Shoal Bay Rd, Nelson Bay. 10-1pm every Wed. Contact Diane Hart (02) 4982 7547. www.artcentre@nelsonbay.com

VICTORIA

(www.yahoodgroups.com/snb-melbourne)

MELBOURNE AREA

- Yarnville Knitting. The Irish Pub Cnr Ballarat & Anderson Sts, Yarnville. 3rd Tues 7.30-9.30pm.
- South Yarra Meet. Morjot's Cafe/Bar/Restaurant. 469 Commercial Rd, South Yarra (next to Prahran Market). Last Wed 7-9pm.
- Knitting at Revolver. Upstairs Revolver, Prahran. Thurs nights.
- Richmond Meet. Weekly meet see http://knittingmeetup.com/1300/ for details
- Warrandyte Meet. The Bakery, 193 Yarra St, Warrandyte. 1st Thurs
- Albert Park Meet. Wool Baa, 124 Bridport St, Albert Park. 2nd Sun 1-4pm.
- Knitting in Public Melbourne. Cafe Banter, 462 Lygon St, East Brunswick. 2nd Sun 2-4pm. http://gusset.net/kip/
- Handknitters Guild, Ross House, 247 Flinders Lane, Melbourne. First Sunday of the month - 2 pm. to 5 pm.

BENDIGO

- Bendigo Knitters Group. Wine Bank on View, View St, Bendigo. 2nd & 4th Sun 12-4pm. Contact Kris 0410 386389

GISBORNE

- Gisborne Meet. 30 Aitken St, Rooraba. 2nd Sun 2-4pm

DAYLESFORD

- Puris Palace. Ongoing meetings and classes. Puris Princess Club, Daylesford. 1st Tues 10.30am-12.30pm & 7.30pm-9.30pm www.purisplace.com

GEELONG

- Geelong Knits. Black Sheep Café. Cnr Moorabool & Brougham Sts. 3rd Wed 7-9pm.

ROSANNA

- Rosanna Meet. Greville Rd Fruit Supply. Greville Rd Rosanna. Tues 10am-noon

TASMANIA

(www.hwsdguildtasmania.org)

HOBART AREA

- More Stitch'n' Bitch'n. Pasha's Restaurant, 216 Elizabeth Street, North Hobart. 1st Sat 2-4pm. Web changes periodically. updates http://morestitchnbitchn.blogspot.com/
- Handweavers, Spinners & Dyers Guild of Tasmania Inc. (Guild Headquarters) Rear St George's church, Battery Point. Spinning Thurs. 2nd Sat 10-1pm. Contact Doris (03) 6223 1860. Weavers/Designers 1st Fri. Contact Ruth (03) 6223 2359

BELLERIE

- Rosny Library. 2nd Wed 10am. Contact Janet (03) 624 5978

BRUNY ISLAND

- 2nd Thurs 10am. Contact Diane (03) 6293 2041

BURNIE

- Uniting Church, Fidler St. Coote. Opp Burnie High School. 1st Sat 10-3pm. Contact Irene Hall (03) 6418 4204

CIRCULAR HEAD

- Forest Fire Station. Tues 10.30am. Contact K Wilcox (03) 6458 3293

CRAFTY HIGHLANDERS

- CWA Hall, Bothwell. 3rd Sat 12-4pm. Contact Foke (03) 9255 5772

DEVONPORT

- Guide Hall. 2nd Tues 10am. Weaving 4th Mon.

Contact Joyce (03) 6424 1422

KINGSTON

- Uniting Church Hall, Jobynde Rd, Kingston (Off Roslyn Ave, turn up hill at road junction). Tues 9.30-11.30pm. Contact Shirley & Jeff (03) 6264 1714.

NEW NORFOLK

- New Norfolk Library. 2nd Mon 1pm. 4th Mon 7.30pm. Contact Sandra (03) 6261 1037

NOMADS (previously Claremont group)

- Community Hall, Creek Rd, Lenah Valley. Last Sat. Contact Elisabeth (03) 6220 8595

NORTHERN BRANCH LAUNCESTON

- Uniting Church Hall, Chant St. 1st & 3rd Wed 7.30-9.30pm 2nd & 4th Wed 10.30-1.30pm. 1st Wed formal meeting. Contact Blanche (03) 6330 2149

SOUTH HOBART

- Stn Hobart Community Centre. Every Thurs 10am.

SOUTHERN SPINNERS

- 6 School Rd, Geelongston, 2nd Tues. (03) 6297 1616 or Marlene (03) 6297 1599

SUNCOAST

- "Gone Rustic" Patchwork shop, 37 Main St, St Mary's. 2nd Sat. Contact Rita (03) 6372 2724

YOLLA SPINNERS

- Yolla Fire Station, Purinton Hwy, Yolla. 3rd Wed. Contact C Matthews (03) 6438 4144

SOUTH AUSTRALIA

ADELAIDE AREA

- Adelaide KTOG City Centre. Cafe Brunelli, Rundle St. Wed 5.30pm.
- Adelaide Hills. Reurs Haberdashery, 8 Mt Barker Rd, Stirling. Thurs 1-3pm.
- Handspinners & Weavers Guild of SA Inc. Guild hall, 196 South Road (Cnr of South Rd & Lurline St, Mile End, Tues, Wed Thurs 10am-1pm & 1st & 3rd Wed 7-9pm. Contact (08) 8352 4843 or spinweavers@hotmail.com
- Flagstaff Hill Bakers Pantry. Flagstaff Hill Shopping Centre, Ridgeway Dr. Flagstaff Hill. Mon 9.30am-12pm.
- Mawson Lakes. Sports Bar, Mawson Lakes Hotel, Mawson Lakes. Mon 8-10.30pm.
- Torrens Park. Mooby Books, Midham Shopping Centre. Bear Rd, Torrens Park. Last Tues 2-4pm.
- Aldinga area - spinners, knitters, felters, etc. Each Tuesday at 10.30am, at the Aldinga Beach Community Centre, Stewart Avenue. Ph. Rosemary (08) 8556 6447.

WESTERN AUSTRALIA

PERTH AREA

- CnITnits. Gloria Jean's Café (inside Borders) Hay St, Perth. 2nd Sat 2pm. 04074 70735
- Stitch & Sip Balmoral Hotel. 901 Albany Hwy. East Victoria Park. 2nd & 4th Sat 2-3pm. Opp week to CnITnits 04338 22633 www.thebalmoral.com.au
- Handweavers, Spinners & Dyers Guild of WA Inc. Inglewood. Contact Gail (08) 9386 5632
- Knitting in the Williton. Williton Library. 2nd Tues of every month. 7pm. (Except Jan)
- Mt Lawley S&B. Exomod Café, Beaufort St, Mt Lawley. Every Mon 7.30pm. www.easting.com.au/restaurants/exomod-coffee/

LEEMING

- Needle, Knit and Natter Group (Leeming Uniting Church) 66 Farrington Road, Leeming. 1st & 3rd Wed every month. Contact Ruth Dennis 9364 4978.

WILLAGEE

- Willagee Library. Cnr Winnacott St & Archibald St. Willagee 2nd Thurs 9.30am.

FREMANTLE AREA

- Fremantle Library. Sock Help Group. Fremantle. For Meeting Days contact Mary Tarrant (08) 9335 7059 marysodas.blogspot.com
- Williton Library. 39 Burrendah Blvd, Williton. 2nd Tues 7.00pm. (Except Jan) (08) 9229 9540
- Spearwood Library. 9 Covelleville Cts, Spearwood. 1st Wed 10.00am. (08) 9411 3491
- Arminia Arts Arts Group. 1st Tue. Sasha (08) 4066 24256
- Canning Bridge Library. 2 Kintail Rd, Applecross. 2nd Tues. (08) 9364 0421 (Except school holidays)

MIDLAND

- Moon Craft. The Midland Dome, Cale Street, Midland. Wed 7-9pm.

ROCKINGHAM

- Knit N Natter. The Knitting Shop. Shop 10/3 Goddard Street, Rockingham. Wed 1-3pm.
- Knitting at The Dome. Rockingham Dome, Kent Street, Rockingham. Tues 5.30pm.

Always check with your local group for changes, which may happen between print issues. Please email dw@yarnmagazine.com.au to have your group added or amended. This is a free service to our readers.

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THE CRAFT EVENTS FOR 2010!



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SYDNEY • June 16 – 20
Sydney Exhibition Centre, Darling Harbour

HOBART • July 9 – 11
Derwent Entertainment Centre

MELBOURNE • July 22 – 25
Melbourne Exhibition Centre, Southbank

CANBERRA • August 5 – 8
Exhibition Park In Canberra

NEW ZEALAND
North Island • September 9 – 12
Claudelands Events Centre, Hamilton

NEW ZEALAND
South Island • September 17 – 19
Westpac Arena, Christchurch

BRISBANE • October 20 – 24
Brisbane Exhibition Centre, South Bank

ADELAIDE • November 4 – 7
Adelaide Event & Exhibition Centre, Showground, Wayville

www.craftfair.com.au



NEWCASTLE • February 19 – 21
Newcastle Entertainment Centre, Broadmeadow

SYDNEY • March 11 – 14
The Dome, Sydney Olympic Park, Homebush

BRISBANE • March 25 – 28
Brisbane Exhibition Centre, South Bank

TOWNSVILLE • April 8 – 11
Townsville Entertainment & Convention Centre

MELBOURNE • October 7 – 10
Royal Exhibition Building, Carlton Gardens



www.craftexpo.net.au

SPECIAL EVENTS



April 29 – May 2
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www.aqc.com.au



June 12 – 14
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Brisbane Exhibition Centre, South Bank

www.scrapbookexpo.com.au



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